PLANTING IDEAS • BEAUTIFUL GARDENS • EXPERT ADVICE

GARDENS ILLUSTRATED

10 standout plants for February

Modern ways to train roses

HOW TO DESIGN A GRAVEL GARDEN

Collecting snowdrops

'Every plant is a treasure in itself'

Dan Pearson's iconic design for the Garden Museum

A NEW ERA FOR *Prospect Cottage in Dungeness*

The Great Dixter guide to a container kitchen garden

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Editor's letter

This issue of *Gardens Illustrated* is a heritage special; a roll call of Britain's brightest gardening talent and an exploration of what our future horticultural heritage might be. From future-proof planting to leading-edge design, we have included the work of our most influential gardeners and garden designers.

Dan Pearson's boldly forward-looking garden for the Garden Museum in London has been designed with wonder and awe in mind. The planting palette includes recent discoveries by people who might be considered to be the modern-day equivalents of the pioneering Tradescant plant hunters, and in the achingly contemporary setting, each plant is a treasure in itself.

Critic Tim Richardson takes the first look at The Newt, Somerset, formerly known as Hadspen House, the garden of Penelope Hobhouse and later the notable Canadian colourists Nori and Sandra Pope. It has recently been redesigned as a chic, boutique hotel by the owners of the RHS's only South African partnership garden, Babylonstoren.

Designer and plantswoman Isabel Bannerman visits Grade I-listed East Lambrook Manor, garden of the first of the modern galanthophiles, the practical and deeply common-sensical Margery Fish. The snowdrop collection there is extensive and includes *Galanthus* 'Ophelia', the plant that started her passion, and her namesake *G. nivalis* 'Margery Fish'.

Also in this issue, photographer Howard Sooley remembers his friend Derek Jarman's small, black tar-painted fisherman's cottage in the shadow of Dungeness nuclear power station on the cusp of a proposal by the Tate and the Art Fund to take it into a new chapter. We share beautiful, new *Ficaria verna* introductions, bred by nurseryman Joe Sharman in the quiet of Monksilver Nursery over the past 24 years, and plantsman Keith Wiley shares the stand-out plants for February from his extraordinary garden, Wildside. Plus, in the first of a new series, award-wining designer Andy Sturgeon notes key considerations when making gravel gardens, with their 'gentle sense of somewhere else'.

I hope you enjoy the issue,

Lucy Bellamy

LUCY BELLAMY, EDITOR

EVA NEMETH

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Galanthus 'Seagull' by Jason Ingram

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- Join us on a two-week tour of some of Japan's most compelling gardens – page 11
- Enjoy a 25% discount on *Hemerocallis* plant collections from Woottens of Wenhaston† – page 120

† Reader offer available for mainland UK residents only.

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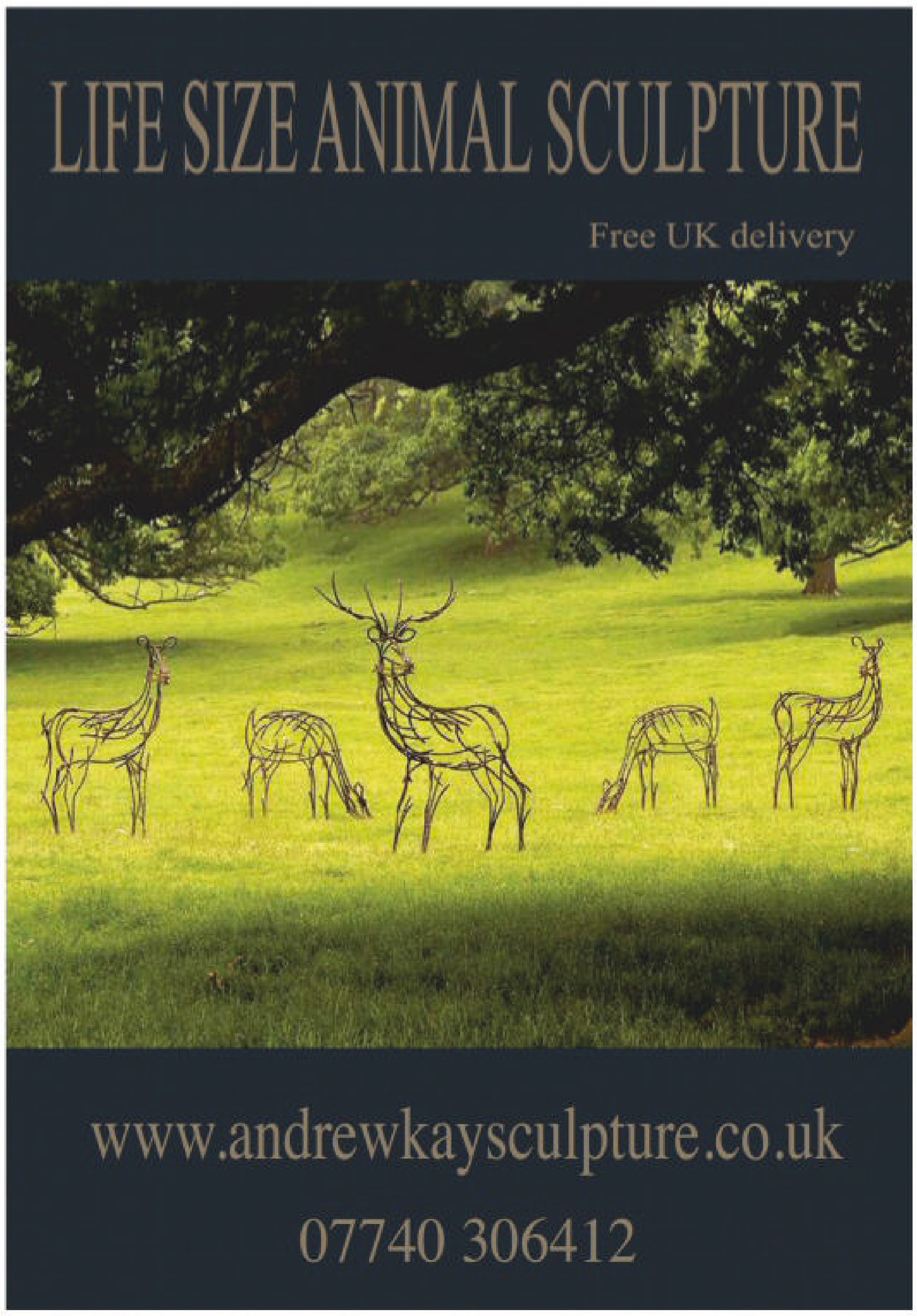
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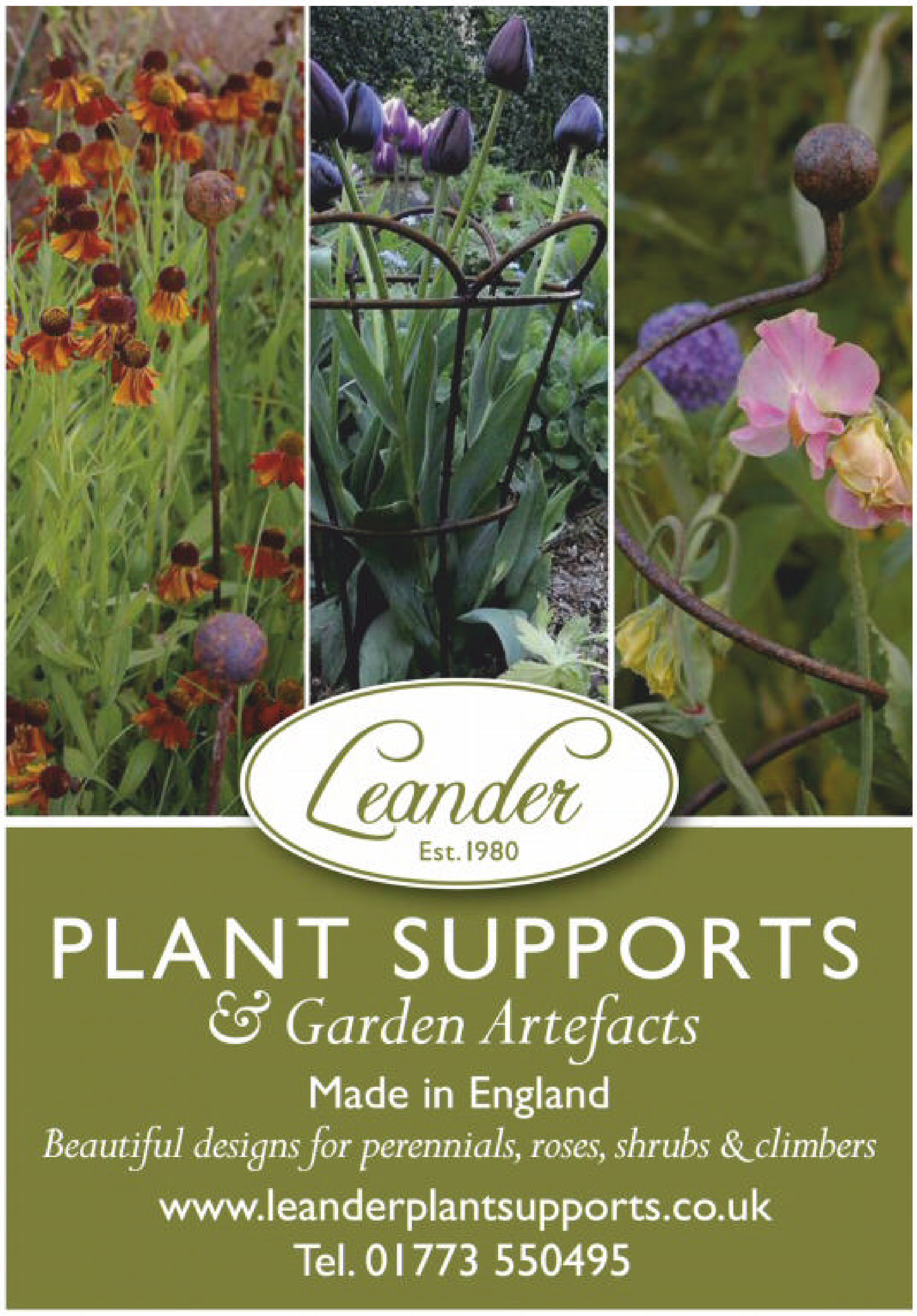
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Contributors

JASON INGRAM

Andy Sturgeon
Andy begins a new design ideas series, page 96.
"I'm starting with gravel gardens, which I use in all sorts of places from tiny urban spaces to the walled gardens of country estates."

Isabel Bannerman
Isabel discovers Margery Fish's snowdrops page 44.
"February, and just when I'd almost given up even the ghost of gardening, along come snowdrops dancing in a newborn sunlight."

Howard Sooley
Howard remembers time spent at Prospect Cottage, page 74.
"Prospect Cottage is still my favourite place to be in the world. To have known Derek, and have gardened there was an extraordinary privilege."

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ANDREW MONTGOMERY

James Basson
James lives in the South of France where he runs Scape Design with his wife Helen, specialising in low-maintenance and dry gardens. He is a fervent advocate for creating sustainable landscapes. The winner of four Chelsea Gold medals, he was awarded Best in Show in 2017.

Fergus Garrett
Fergus was appointed head gardener at Great Dixter by Christopher Lloyd in 1993. He is passionate about passing on his knowledge through student programmes at Dixter and worldwide lectures. He was awarded an RHS Associate of Honour in 2008 and an RHS Victoria Medal of Honour in 2019.

Anna Pavord
Anna's books include her bestseller *The Tulip* and most recently *Landskipping*. For 30 years she was *The Independent*'s gardening correspondent. In 2000 the RHS awarded her the Veitch Memorial Medal. She lives and gardens in Dorset.

Dan Pearson
Dan is one of the UK's best-known garden designers, familiar to many through his gardening columns in the *Observer* magazine. Eight of his gardens, including the Tokachi Millennium Forest in Japan, have won awards and he was awarded Best in Show for his garden at Chelsea in 2015.

Sarah Price
Sarah is one of the UK's most sought-after garden designers who gained worldwide recognition for her designs for the 2012 London Olympic Park. She won Gold at Chelsea in 2012 and 2018, and was GMG Garden Columnist of the Year in 2016 for her design series in *Gardens Illustrated*.

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Gardens Illustrated is available for licensing and syndication.
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Standard subscription rates: UK £64.87 per annum; Eire and Europe £74.87 for 13 issues; rest of the world £79.87 for 13 issues. Distribution Frontline, Peterborough. US distribution Source IPD/Speedimpex. Email intlquery@seymour.co.uk Printed in the UK by William Gibbons Ltd. *Gardens Illustrated* (ISSN 0968-8920) (USPS 015-608) is published 13 times a year (monthly with a Special issue in June) by Immediate Media Company Bristol, Eagle House, Colston Avenue, Bristol BS1 4ST, UK. Distributed in the USA by Circulation Specialists, LLC, 2 Corporate Drive, Ste. 945, Shelton, CT 06484. Periodical postage paid at Shelton, CT and additional mailing offices. POSTMASTER: Send address changes to *Gardens Illustrated*, PO Box 37495, Boone, IA 50037-0495. Unsolicited manuscripts, artwork or transparencies are accepted on the understanding that the publishers incur no liability for their storage or return. The contents of this magazine are fully protected by copyright and may not be reproduced without permission. The *Gardens Illustrated* cover is printed on 250gsm Respecta Gloss produced in Belgium by Burgo; the china clay filler is supplied from the UK. The Immediate Media Company Limited is working to ensure that all of its paper is sourced from well-managed forests. This magazine can be recycled for use in newspapers and packaging. Please remove any gifts, samples or wrapping and dispose of it at your local collection point. All prices are correct at time of going to press.

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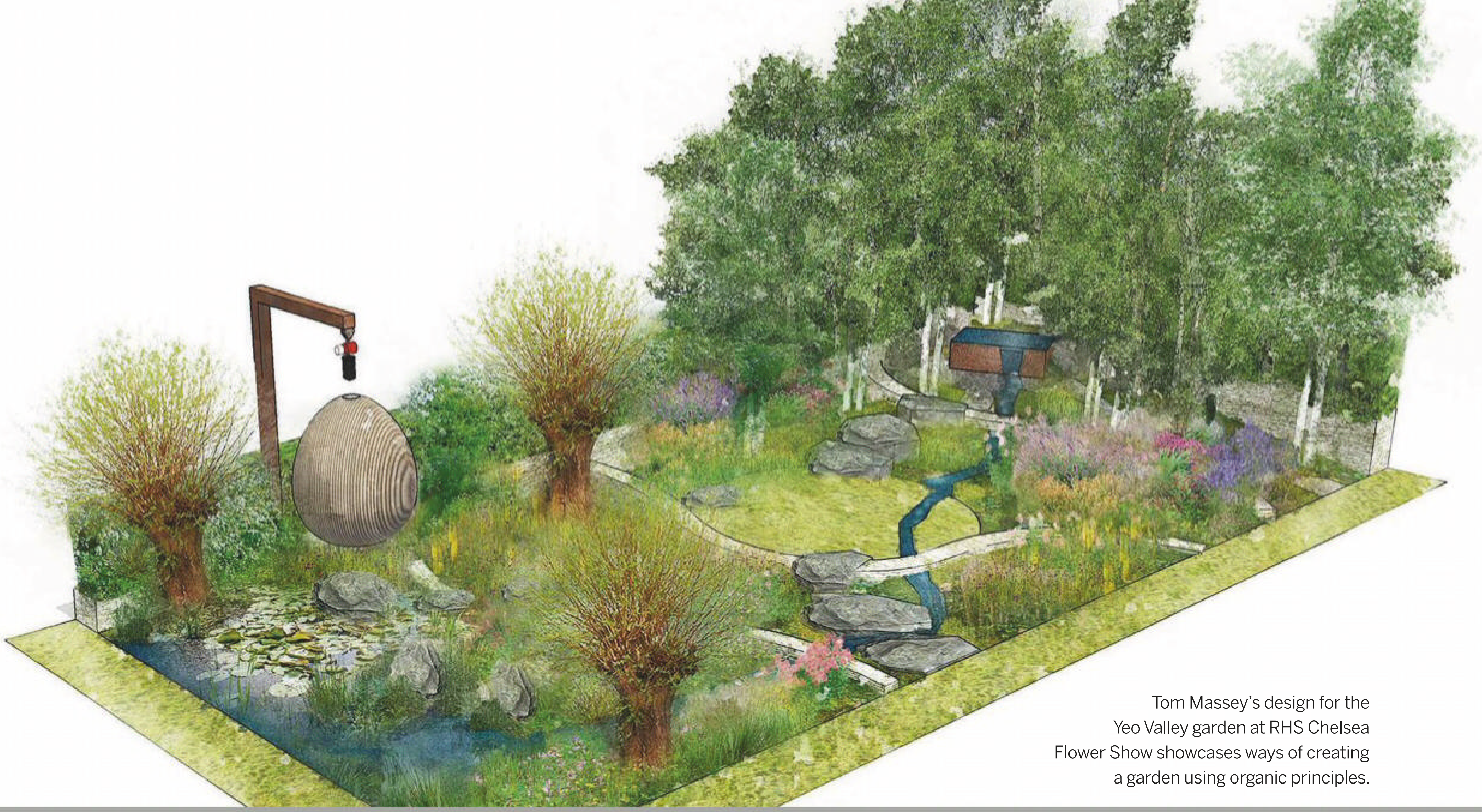

Tom Massey's design for the Yeo Valley garden at RHS Chelsea Flower Show showcases ways of creating a garden using organic principles.

FRIDAY 24 APRIL 2020

HORTUS LOCI CHELSEA PLANT & GARDEN PREVIEW

Join our reader day to learn about the ground-breaking organic garden at RHS Chelsea Flower Show with designer Tom Massey

Tom Massey has already had show garden success with award-winning designs at Hampton Court, Chelsea and the Singapore Garden Festival. His gardens stand out for their skilled combination of hard and soft landscaping.

This year's RHS Chelsea Flower Show will look to promote a much more sustainable approach to gardens with every show garden taking into consideration the way that plants and materials have been sourced, grown and used. It is also the first year that there will be a garden completely founded on organic principles. Designed by Tom Massey for organic dairy company Yeo Valley, with plants grown by Hortus Loci and advice from the Soil Association, the garden will bring together a tapestry of plants with the aim of encouraging wildlife and supporting pollinators.

Our reader day held at Hortus Loci nursery, will reveal how all of Tom's plants are being grown to strict organic specifications. On your visit to the nursery, you'll get a sneak peek of all the plants just before they head up to the showground, hear from **Tom Massey** about his design and the challenges involved in putting the garden together, as well as hearing from **Andi Strachan** and **Sarah Mead** from Yeo Valley about how the principles from their organic garden in Somerset have been translated to a show garden. **PLUS** you'll gain lots of advice on how to garden more sustainably and organically yourself. Your day includes a delicious lunch and time to browse the nursery and make your own plant selections with a special £5 discount.

EVENT DETAILS

Price £85 per person*, including lunch and refreshments.

Date Friday 24 April, 2020.
Venue The Plant Centre, Hortus Loci, Hound Green, Hook, Hampshire RG27 8LQ.

Programme
10am Arrival, coffee and cake.
10.30am Guided tour of the nursery and the Chelsea plant stock beds.
12 noon Lunch provided by on-site Hobo.co artisan café and kitchen.
1.30pm Tom Massey, Sarah Mead and Andi Strachan talk about the Yeo Valley Organic Garden at Chelsea.

For the rest of the afternoon you are free to explore the nursery and buy plants with your special £5 discount voucher. You can also sign up on the day for a loyalty card entitling you to a 10 per cent discount for further purchases at The Plant Centre Hortus Loci.

Tickets and directions will be sent out prior to the event. Booking is essential. Please advise us of any dietary or accessibility requirements.

TO BOOK

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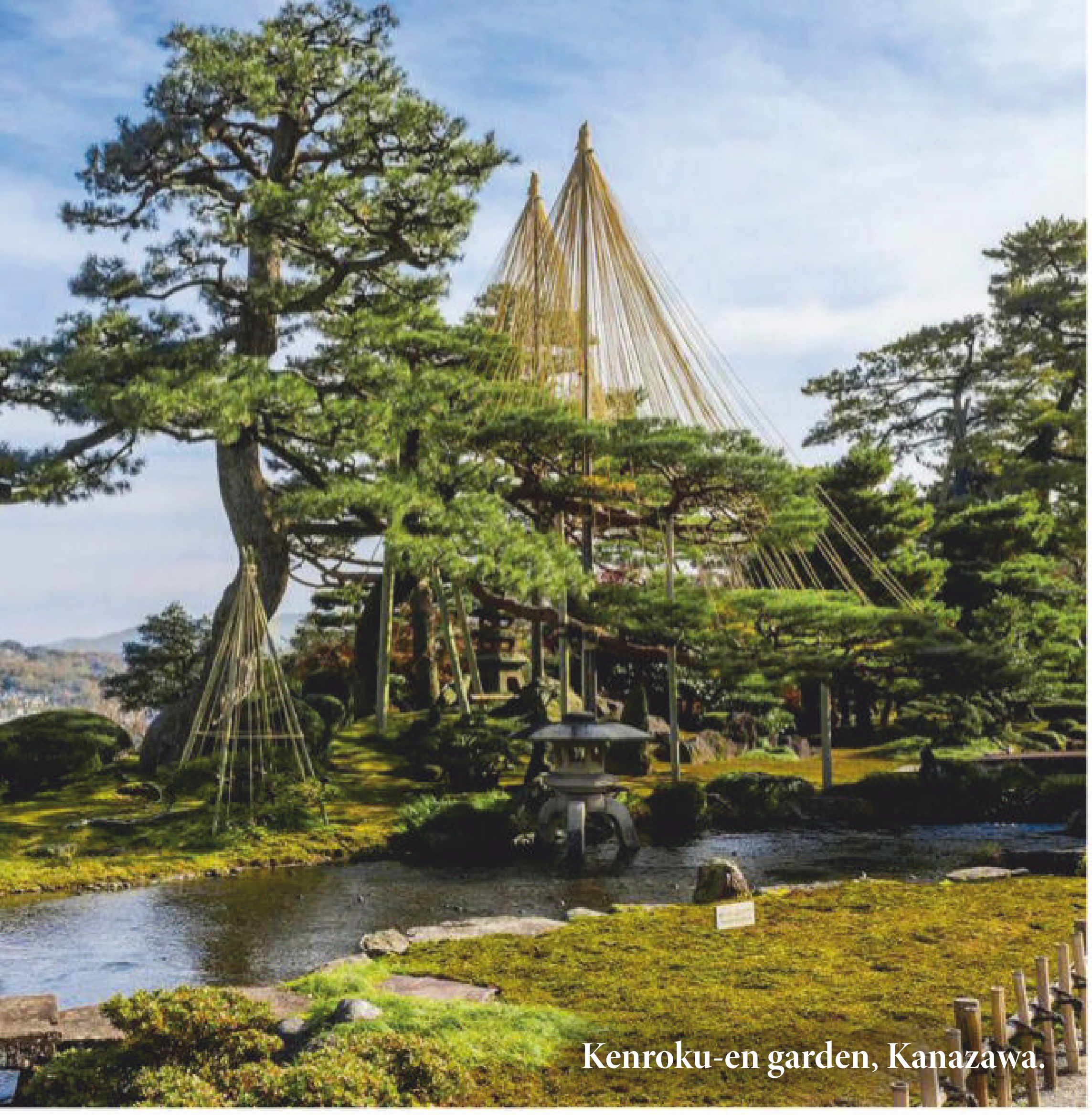
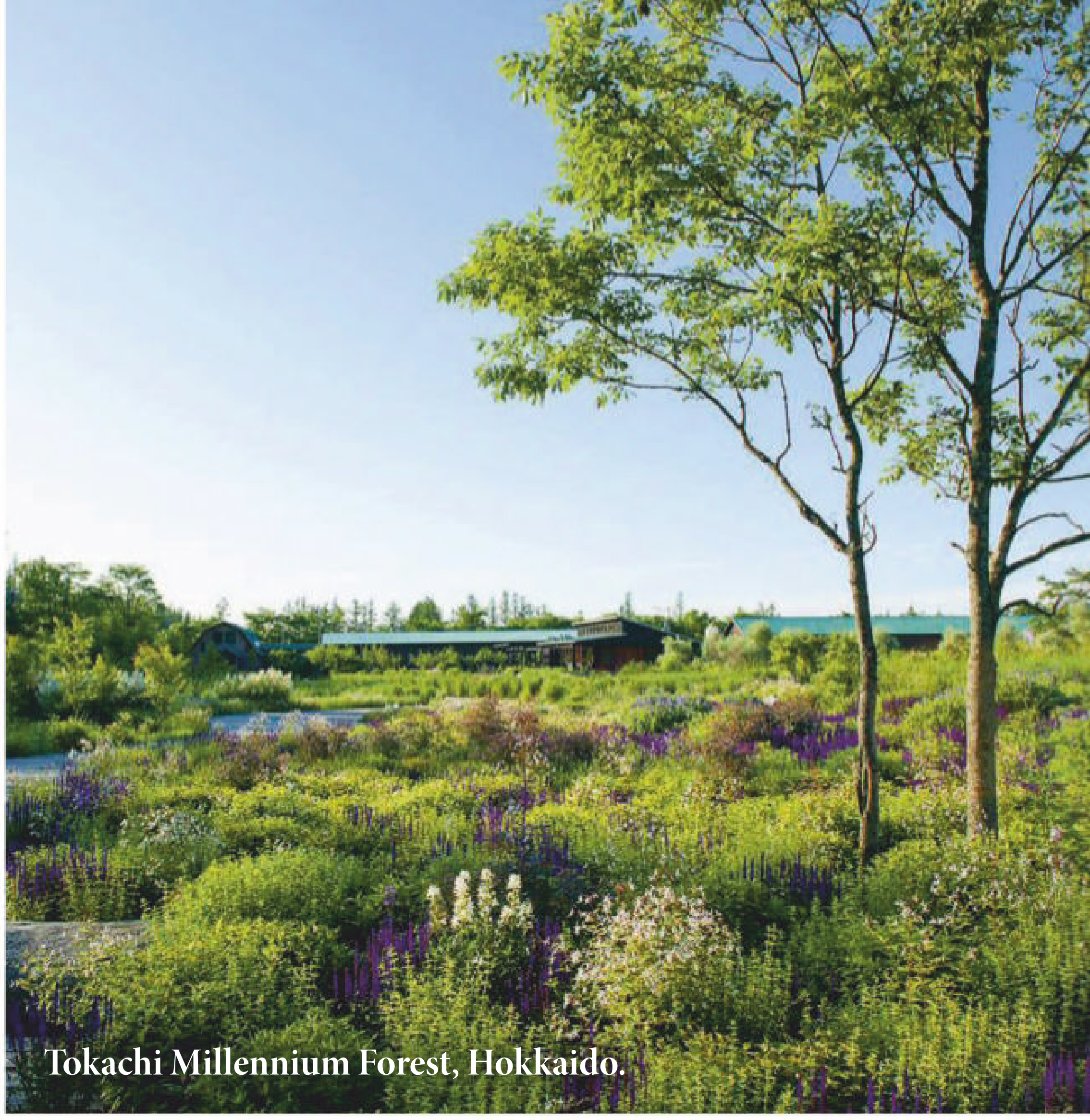


Kenroku-en garden, Kanazawa.



Tokachi Millennium Forest, Hokkaido.

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JAPAN'S HIDDEN GARDEN GEMS

Travel with Japanese garden expert Hannah Gardner on this far-reaching, two-week itinerary and discover some of Japan's most compelling gardens

TOUR LEADER

Hannah Gardner
Kew trained horticulturist, Hannah works as a head gardener and garden consultant with a particular passion for studying plant communities worldwide – including time spent in Japan. She writes The Outsider column for *Gardens Illustrated.*

The tour starts with a visit to the internationally celebrated contemporary gardens of **Tokachi Millennium Forest**, designed by Dan Pearson and situated on Japan's most northerly island, Hokkaido. You'll learn about the spirit of nature and sense of place from head gardener and international speaker Midori Shintani, as well as enjoying a cultural workshop and foraged forest lunch prepared by the gardeners. Returning to the mainland you will delve into the traditional gardens, culture and the unforgettable architecture of Tokyo, Kanazawa, Kyoto and Nara, where gardens will provoke thought and delight in equal measure. Meet with the gardeners of the **Chion-in Temple** who will demonstrate the fine art of niwaki pruning and offer advice on the tools they use. Discover both renowned gardens and lesser-known hidden cultural gems, such as the beautifully preserved historic **Sumiya Pleasure House** in Kyoto. The varied landscapes visited meld the intimate essence of nature with the disciplines of cosmology, poetry and meditation and through Hannah's formal and informal instruction, your journey will unpick the complexity and seek to understand the history and meaning of these serene and spiritual landscapes.

BOOKING DETAILS

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Dig in

What's happening, where to go, what's in flower and what to buy this month

JEFF EDEN

Indonesia comes to Kew

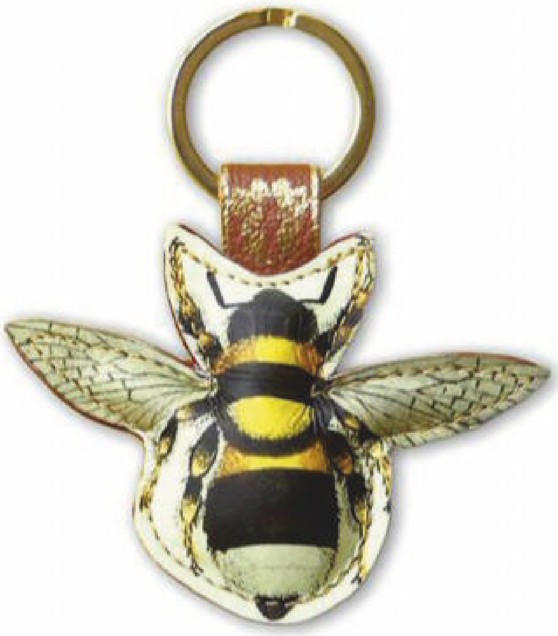
The Princess of Wales Conservatory at the Royal Botanic Gardens, Kew, has never looked so tropical, thanks to the 25th Orchid Festival on the theme of Indonesia. The country boasts a staggering wealth of biodiversity, with at least 4,000 species of orchids. Visitors at the festival will be transported to the other side of the world, with spectacular displays evoking the many aspects of Indonesian culture and wildlife. A bright-orange orangutan and an erupting volcano made from an array of Indonesia's fabulous fauna promise to be especially memorable. The festival will also be an opportunity to showcase Kew's environmental work in the region to protect biodiversity, while exciting after-hours events will feature Indonesian music, dance and cuisine. 8 February – 8 March. Tickets from £12.50. **kew.org**

News

COMPILED BY **KATIE DUTTON**

Here comes the sun

Thompson & Morgan's new waterlily *Dahlia* 'Tropical Breeze', from its dahlia-breeding programme, is a large, statement flower that will bring colour to your garden, no matter what the weather. Blooming from May to October, with dual colours, 'Tropical Breeze' will liven up a border or, alternatively, can take centre stage in a planted container. It works particularly well in a cutting garden and is a splendid asset to a spring and summer garden. One jumbo plug costs £4.99. **thompson-morgan.com**



CREATE A BUZZ

Help protect the bees while jazzing up your keys. Luxury leather company Tovi Sorga has teamed up with Friends of the Earth, who work to protect the habitats needed for bees to survive, to make a statement, bee-shaped key-ring. Hand-crafted from leather, with a gold-plated ring, it would make a thoughtful gift or addition to your bag or keys. Five per cent of each bee key ring purchase will go towards conservation of bee habitats. £40, ***tovisorga.com***

MISS AUSTEN'S GARDEN

Fanny Price in Jane Austen's *Mansfield Park* delights in sitting 'in the shade on a fine day' and looking 'upon verdure'. These lines have inspired a talk by gardener and historian Carol Chernega at Jane Austen's House Museum in Hampshire. Chernega explores what the garden would have been like in Austen's lifetime and explores its development since the museum opened in 1949. The talk is included with entrance to the house but advance booking is required. Chawton, Hampshire GU34 1SD. 15 February, 2pm. Tickets £9. **jane-austens-house-museum.org.uk**

PETER THOMPSON / ALAMY

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Nell and Christophe Chandler *East Sussex*

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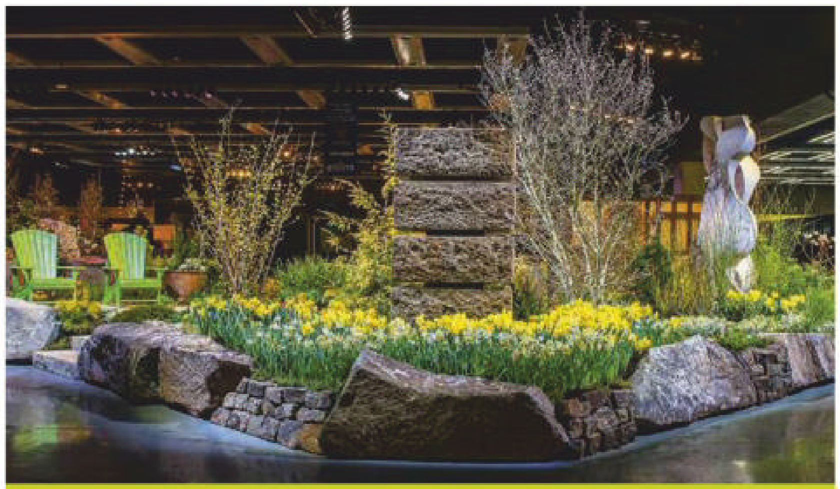
Rare plants at your fingertips

Plant Heritage, the UK's leading plant conservation charity, has launched its new website with a handy interactive map that allows users to browse the National Plant Collections for unique, rare and interesting plants. Plant Heritage aims to preserve the UK's horticultural heritage through conservation and cultivation advice. **plantheritage.org.uk**

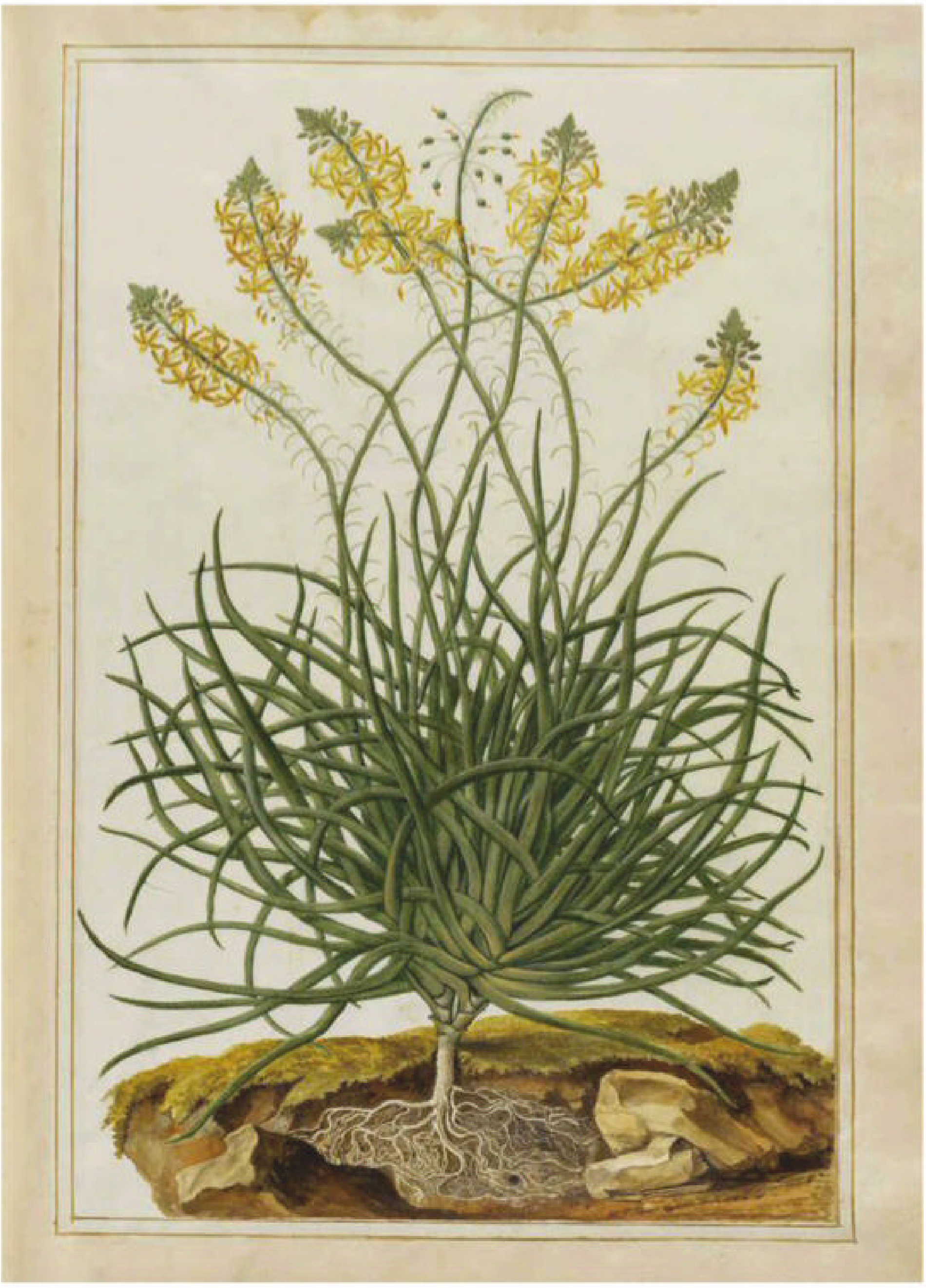
Scadoxus puniceus, or South African paintbrush lily, is one of the National Collections you can find on the new site.

JONATHAN HUTCHINSON



Celebration of North American flora

One of the USA's biggest garden events, the Northwest Flower and Garden Festival, returns to the Washington State Convention Center in Seattle this month for five days of market stalls, workshops and display gardens. Dotted throughout the venue will be a series of floral mannequins designed by the city's top florists. 705 Pike Street, Seattle, Washington, USA. 26 February – 1 March, 9am-8pm. Tickets from $20. **gardenshow.com**

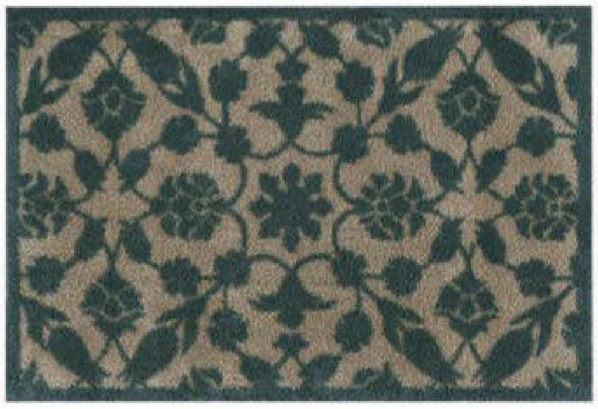


EVERARD KICK, *BOOK OF FLOWERS FOR THE DUCHESS OF BEAUFORT* 1703-1705, PRIVATE COLLECTION

BRITISH BAROQUE

There has never been an exhibition on Baroque art in Britain before. Tate Britain takes up the reins of this grand topic with *British Baroque: Power and Illusion*, an exhibition covering the period from the Restoration of Charles II in 1660 to the death of Queen Anne in 1714. A particular area of interest will be the section dedicated to Baroque gardens and architecture, with a focus on stately homes such as Chatsworth. There will also be a rare display of the Duchess of Beaufort's *Book of Flowers*, a beautifully illustrated guide to the unique and exotic plants she was sent by botanists, such as William Sherard. Beaufort is credited with the introduction of many new species to Britain, including several succulents, and was one of our earliest female gardeners. Millbank, London SW1P 4RG. Until 19 April. £16. **tate.org.uk**

3 FOR THE GARDEN… *DOORMATS*



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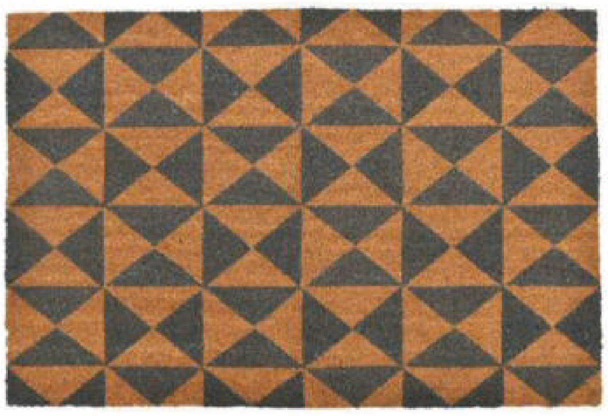

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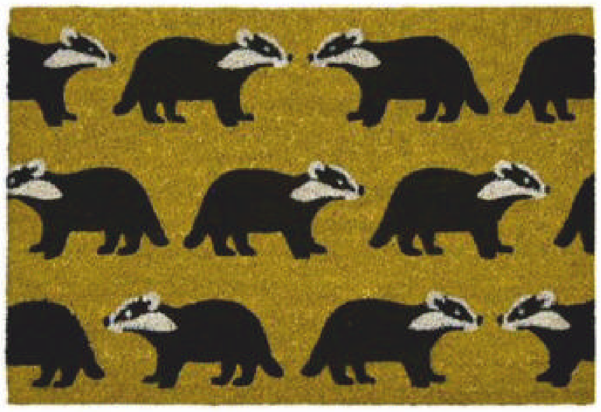

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Diary

COMPILED BY KATIE DUTTON AND ANNIE GATTI

① **National Garden Scheme Snowdrop Festival**
Look out on the NGS website for a list of all the 115 venues opening across the country for this year's festival, which runs until 28 February.
Tel 01483 211535, ngs.org.uk/snowdrops

② **Snowdrop Walk at Rode Hall and Gardens**
Enjoy a walk among more than 70 varieties of snowdrop.
Until 1 March, 11am-4pm. £5. Rode Hall, Scholar Green, Cheshire ST7 3QP. Tel 01270 873237, rodehall.co.uk

③ **Snowdrops at Hever Castle and Gardens**
Over 80,000 snowdrops mark the beginning of spring at Hever Castle. Garden writer Val Bourne will lead a snowdrop talk on 8 February at 1pm. Hever Road, Hever, Edenbridge, Kent TN8 7NG. Open 10.30am-3pm. Admission from £14.75. Tel 01732 865224, hevercastle.co.uk

④ **Snowdrops at Hodsock Priory**
View and buy home-grown Hodsock snowdrops. 8-16 February, 10am-3pm. £4. Hodsock Priory, Blyth, Nottinghamshire S81 0TY. Tel 01909 591204, snowdrops.co.uk

⑤ **Snowdrop Weekends at The Bishop's Palace**
Observe a spectacular display of snowdrops in an historic setting at The Bishop's Palace, Wells, Somerset BA5 2PD. Running over three weekends: 8-9 February, 15-16 February and 22-23 February, 10am-4pm. £9. Tel 01749 988111, bishopspalace.org.uk

⑥ **Make a Plant Support**
Learn how to create winter interest in the garden, including weaving a natural plant support. West Dean Gardens, West Dean, West Sussex PO18 0QZ. 13 February, 9.15am-5pm. £138. Tel 01243 818210, westdean.org.uk

⑦ **Great Comp Garden Snowdrop Plant Fair**
Browse rare snowdrops and attend a special talk by snowdrop expert Andy Byfield. Comp Lane, Platt, Sevenoaks, Kent TN15 8QS. 16 February, 10am-2pm. Garden entry £8.50, talk £8. Tel 01732 885094, greatcompgarden.co.uk

⑧ **Garden Design Skills**
Tutor Andrew Wilson will help you take your garden design sketches to a new level on this one-day course at RHS Garden Wisley, Wisley Lane, Woking, Surrey GU23 6QB. 21 February, 10.30am-4pm. £110. Tel 01483 224234, rhs.org.uk

⑨ **Beth Chatto: A Life in Plants**
This Gardens Trust lecture is by Dr Catherine Horwood, author of the renowned plantswoman's recent biography. The Gallery, 70 Cowcross Street, London EC1M 6EJ. 26 February, 6.30pm. £15. Tel 020 7608 2409, thegardenstrust.org

⑩ **Perennial Special Events: Laskett Gardens Snowdrop Event**
Sir Roy Strong welcomes guests to his garden in aid of the garden charity. Laskett Lane, Much Birch, Herefordshire HR2 8HZ.
27 February, 10am-3pm. £150. Tel 0800 093 8510, perennial.org.uk

⑪ **Botanical Painting Workshop: Seedheads from the Garden**
This two-day workshop with artist Mark Warner involves drawing, sketching and painting. Dorothy Clive Garden, Willoughbridge, Market Drayton, Shropshire TF9 4EU. 29 February – 1 March. £118. Email brushmarkuk@gmail.com for tickets.

⑫ **Landscape Photographer of the Year**
Enter the competition, with awards for both rural and urban subjects. Closing date 5 April. lpoty.co.uk

For more snowdrop dates visit **gardensillustrated.com/snowdrops**

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JULIE SKELTON

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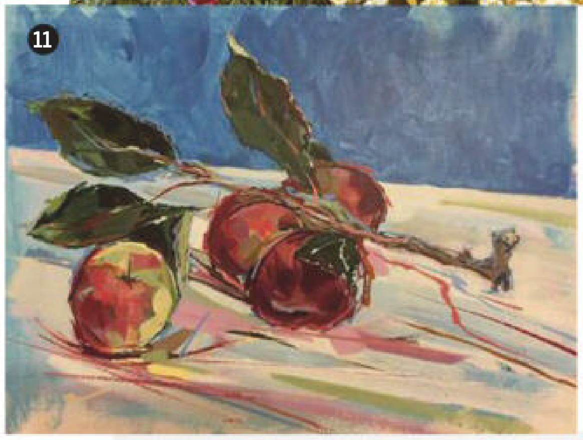
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APPLES IN ACRYLIC BY MARK WARNER

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THE GARDENS OF BARBADOS

A SEVEN NIGHT HOLIDAY | 16 OCTOBER 2020

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Price from £4,796 per person (single supp. £998) for seven nights including flights, transfers, accommodation with breakfast, two lunches, seven dinners, all sightseeing, entrance fees and gratuities and the services of the Kirker Tour Leader.

VILLAS & GARDENS AROUND ROME

FIVE NIGHT HOLIDAYS | 18 MAY & 28 SEPTEMBER 2020

The countryside surrounding Rome is home to a number of wonderful gardens including the beautiful and romantic gardens of La Landriana and Ninfa. A day will be devoted to Tivoli with its two great gardens: the Villa D'Este and Hadrian's Villa and another to Rome itself where we will visit the Villa Borghese Gardens and Gallery and the Villa Torlonia. We also visit the Villa Lante - one of the greatest of all Italian Renaissance gardens and the gardens of the Villa Farnese. We stay at the 4★ Park Hotel Villa Grazioli in Frascati, a charming town surrounded by vineyards only 20 kilometres from Rome.

Price from £1,785 per person (May, single supp. £298) or £1,898 (Sep, single supp. £298) for five nights including flights, transfers, accommodation with breakfast two lunches, three dinners, all sightseeing, entrance fees and gratuities and the services of the Kirker Tour Lecturer.

THE GARDENS OF WICKLOW

A FOUR NIGHT HOLIDAY | 6 JULY 2020

The past two or three decades have seen a new crop of bold and beautiful gardens maturing within the romantic landscape of southeast Ireland and this tour presents an exceptional opportunity to meet the plantsmen and women at the heart of this horticultural revolution. Highlights include Alfred Cochrane's Corke Lodge in Shankill, Powerscourt, Lamb Hill and Mount Usher. Our base for the duration is the 4★ Brooklodge Hotel, located 30 minutes' drive from Wicklow.

Price from £1,765 per person including flights, transfers, accommodation with breakfast, four lunches, four dinners, all sightseeing, entrance fees and gratuities and the services of the Kirker Tour Leader.

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GARDENS OF THE RIVIERA

FIVE NIGHT HOLIDAYS | 20 APRIL & 13 SEPTEMBER 2020

Based at the 4★ Hôtel Napoléon in Menton, we visit the Villa Ephrussi de Rothschild in St-Jean-Cap-Ferrat, as famous for its art collection as for the nine beautiful gardens. In Menton, we visit the Val Rahmeh garden, as well as Lawrence Johnston's garden, Serre de la Madonne, and in Monaco we see the collection of succulents at the Jardin Exotique. Across the border in Italy we visit the famous Hanbury garden at La Mortola and Ursula Piacenza's private garden, the Villa Piacenza Boccanegra.

Price from £1,698 per person (April, single supp. £268) or £1,894 per person (September, single supp. £336) for five nights including flights, transfers, accommodation with breakfast, three dinners, all sightseeing, entrance fees and gratuities and the services of the Kirker Tour Leader.

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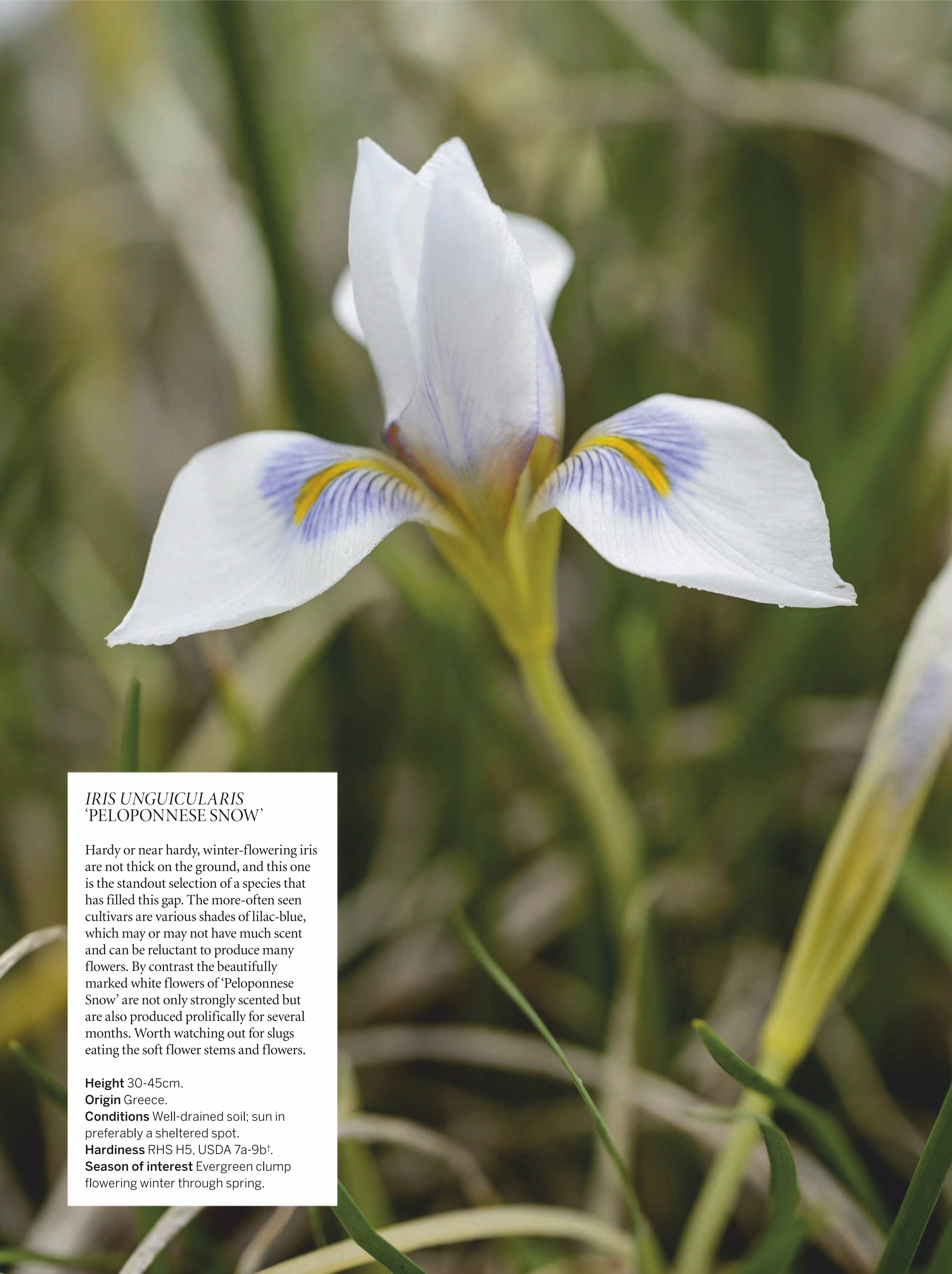
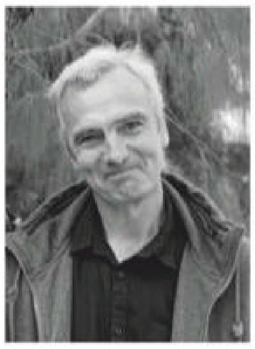


IRIS UNGUICULARIS 'PELOPONNESE SNOW'

Hardy or near hardy, winter-flowering iris are not thick on the ground, and this one is the standout selection of a species that has filled this gap. The more-often seen cultivars are various shades of lilac-blue, which may or may not have much scent and can be reluctant to produce many flowers. By contrast the beautifully marked white flowers of 'Peloponnese Snow' are not only strongly scented but are also produced prolifically for several months. Worth watching out for slugs eating the soft flower stems and flowers.

Height 30-45cm.
Origin Greece.
Conditions Well-drained soil; sun in preferably a sheltered spot.
Hardiness RHS H5, USDA 7a-9b[†].
Season of interest Evergreen clump flowering winter through spring.



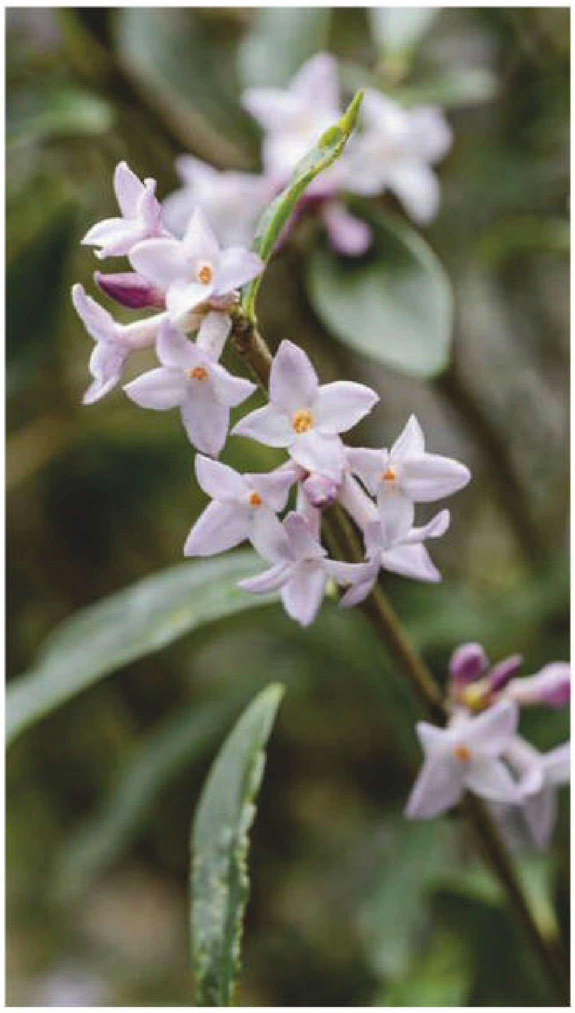
CHARLIE HOPKINSON

Keith Wiley
runs Wildside
nursery in Devon
wileyatwildside.com

February plants

In the first of a new series, Keith Wiley of Wildside in Devon chooses some early flowering bulbs and sweetly scented shrubs to help welcome the return of spring

WORDS **KEITH WILEY** PHOTOGRAPHS **JASON INGRAM**



DAPHNE 'SPRING BEAUTY'

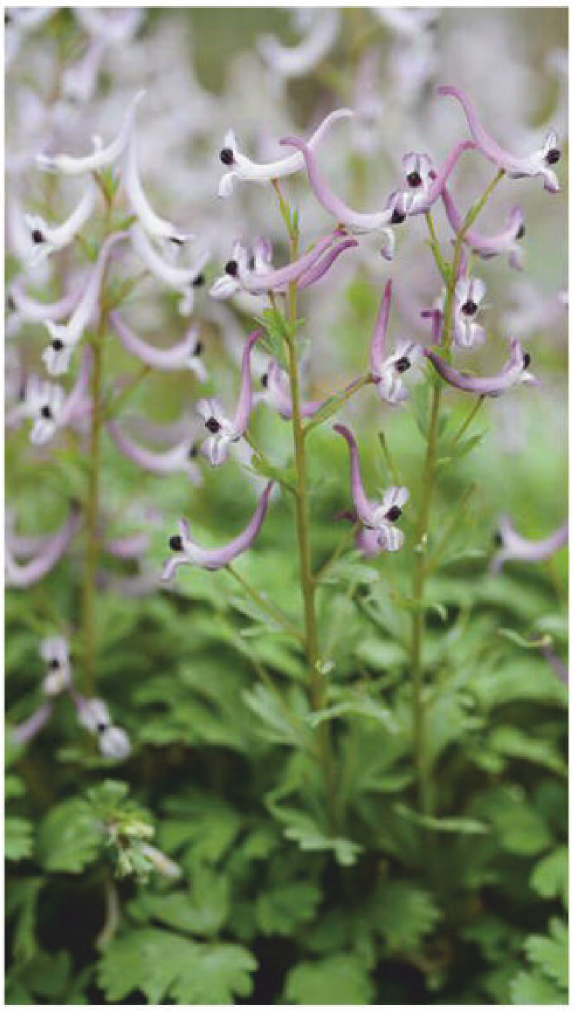
Purely in terms of scent the best species of late winter-flowering daphnes are *D. bholua* and *D. odora*. With less fragrance, but greater flower power, this cultivar (bred by Robin White) is a hybrid between *D. bholua* and the supposedly tender *D. sureil*, which ensures it is later flowering and produces masses of pink flowers. Best planted where the morning sun will not reach it while the plant is still frozen after a cold night. Has proved hardy here at Wildside, which is similar to much of southern England.

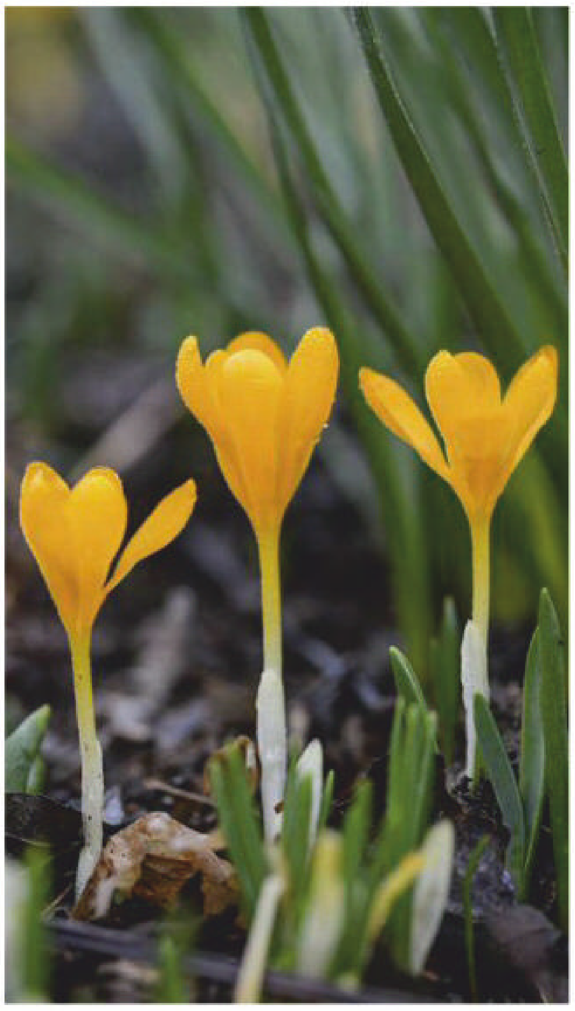
Height 2m.
Origin Garden origin (both parents are Himalayan).
Conditions Fertile, well-drained soil; sun or part shade.
Hardiness RHS H4, USDA 7a-8b.
Season of interest Evergreen shrub flowering late winter to early spring.

CORYDALIS HENRIKII

Named after Henrik Zetterlund, of Gothenburg Botanical Garden, who has done so much to bring this genus to the attention of gardeners. This species was found growing on north-facing screes and well-drained limey soils and only named in 1990. Like so many of the genus this one merits close inspection. It will not shout out its presence from its lowly stature, but grow it with the smaller snowdrops, early species crocus and *Iris reticulata* and a jewel-like tapestry will emerge. A spring ephemeral for a raised bed or rockery retreating below ground soon after flowering.

Height 15-20cm in flower.
Origin Turkey.
Conditions Well-drained soil; sun or shade.
Hardiness RHS H6, USDA 5a-8b.
Season of interest Late winter to early spring.





CROCUS THIRKEANUS

Formerly known as *Crocus herbertii*, this is wonderful growing alongside *Corydalis henrikii* (left) and one of my highlights among the winter flowering bulbs. The most intense orange flowers spring from the smallest crocus bulbs I have ever seen. It is a stoloniferous species spreading by underground stems to produce an ever increasing colony of small, grassy leaves when settled, which in my experience can take several years to happen. Seeing these spears of orange emerge so early in the year is a thrill of which I will never tire. Does need small companions, I grow it with low-growing, early grape hyacinths and some of the smaller snowdrops.

Height 10cm.
Origin Turkey.
Conditions Well-drained soil; sun.
Hardiness RHS H7, USDA 3a-8b.
Season of interest Late winter.

*Holds an Award of Garden Merit from the Royal Horticultural Society. †Hardiness ratings given where available.

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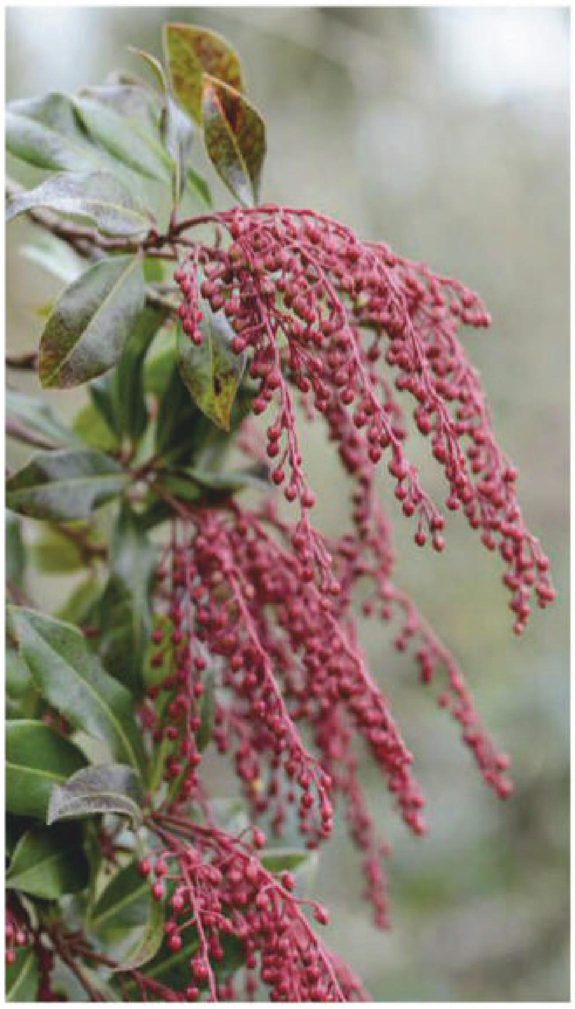


PIERIS FORMOSA VAR. *FORRESTII* 'JERMYNS'

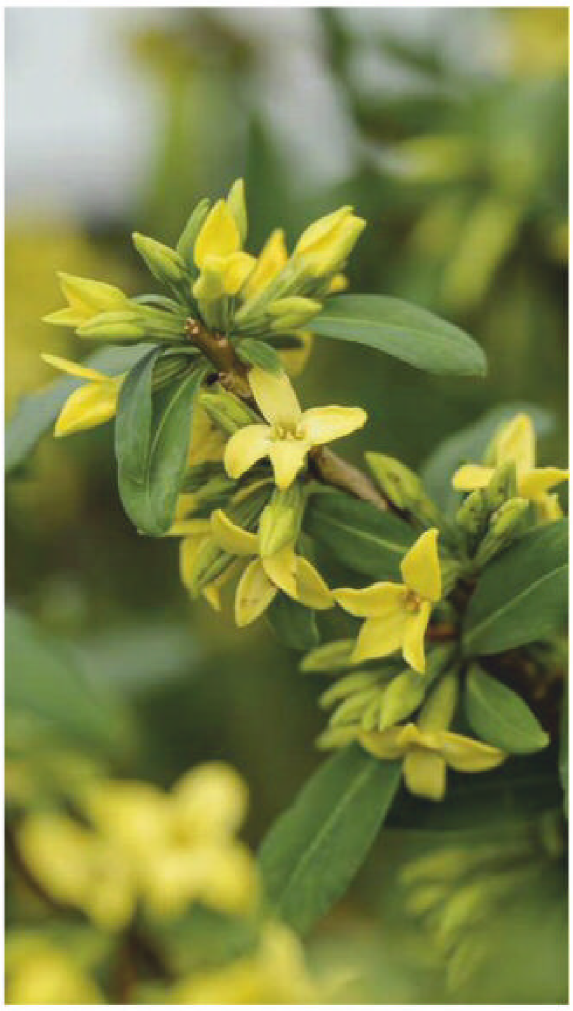
One of my top ten shrubs for winter effect, although you'll need a non-limey soil to grow it. Its red flower buds are very good for flower arranging, and the colder the weather the more intense the red colour of these buds becomes. From these, white, heather-like, bell-shaped flowers open in spring, and these are best removed after flowering to improve flowering the following year. If you forget it may flower only every other year. Striking purple-red young foliage will follow if frosts permit.

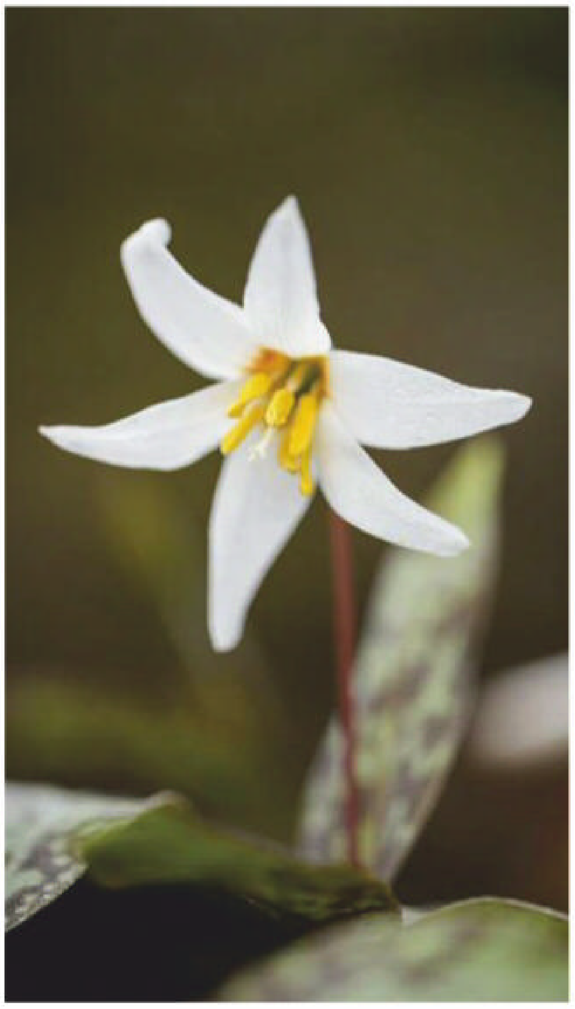
Height Up to 3m.
Origin Garden selection (species native to southwest Asia and Himalayas).
Conditions Ericaceous soil; sun or part shade.
Hardiness RHS H4, USDA 5a-8b.
Season of interest Spring/early summer for new foliage; all winter for flowerbuds.

DAPHNE JEZOENSIS

A low-growing daphne that will cover itself in scented yellow flowers for months in late winter. The scent is elusive as I get very little but for others it is glorious. I cannot pretend it is the easiest daphne to grow, needing, as all daphnes do, a well-drained soil but in part shade. I grow mine in a bed under cover but open on all sides. Unusually, it goes dormant after flowering, dropping its leaves through the summer, before making new growth in the autumn. Beware slugs eating the new flowerbuds at this time.

Height 60cm.
Origin Northern Japan and eastern Russia.
Conditions Well-drained soil; part shade.
Hardiness RHS H5, USDA 7a-9b.
Season of interest Second half of winter.





ERYTHRONIUM CAUCASICUM

This species always wins the race to be the first erythronium in flower, but as you might expect from a plant that produces flowers so early, it is easily spoilt by bad weather. Strong winds are its main enemy so it is best positioned in a sheltered, semi-shady spot. Given a spell of good weather this species is a joy – a little like a refined *Erythronium dens-canis* but with superb mottled leaves and yellow, rather than blue, anthers. Very slow to increase with me, seed offering the best option, so grow under cover or protect the plants with a cloche if you want seed.

Height 15cm in flower.
Origin Western and central Caucasus.
Conditions Woodsy soil; part shade.
Hardiness RHS H6, USDA 3a-9b.
Season of interest Late winter to very early spring.

Places to visit

Recommended places to see seasonal plants at their best

February is when those seasonal stalwarts, the galanthophiles, emerge to walk around the gardens of other equally passionate devotees pouring over the minutiae of snowdrops. You'll find many events across the UK [see page 18 for details of a selection of snowdrop festivals], but two snowdrop-filled gardens that are always worth a visit at this time of year are Anglesey Abbey and Painswick Rococo Garden.

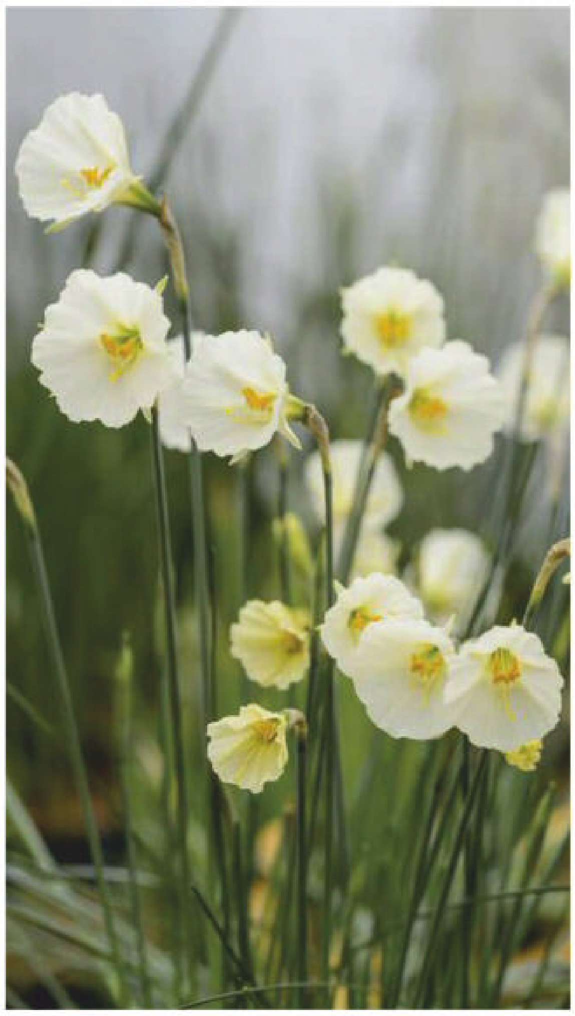
The gardens at **Anglesey Abbey** near Cambridge boast more than 300 different species and cultivars of snowdrop, including some cultivars that are specific to Anglesey Abbey. You can tour the gardens at any time but to get a glimpse of these rare snowdrops you need to book yourself on one of the guided garden tours that take place three times a day in the first two and last weeks of February. The tours are included in the normal garden admission, but you do need to book in advance. See website for details. Quy Road, Lode, Cambridgeshire CB25 9EJ. Tel 01223 810080, nationaltrust.org.uk

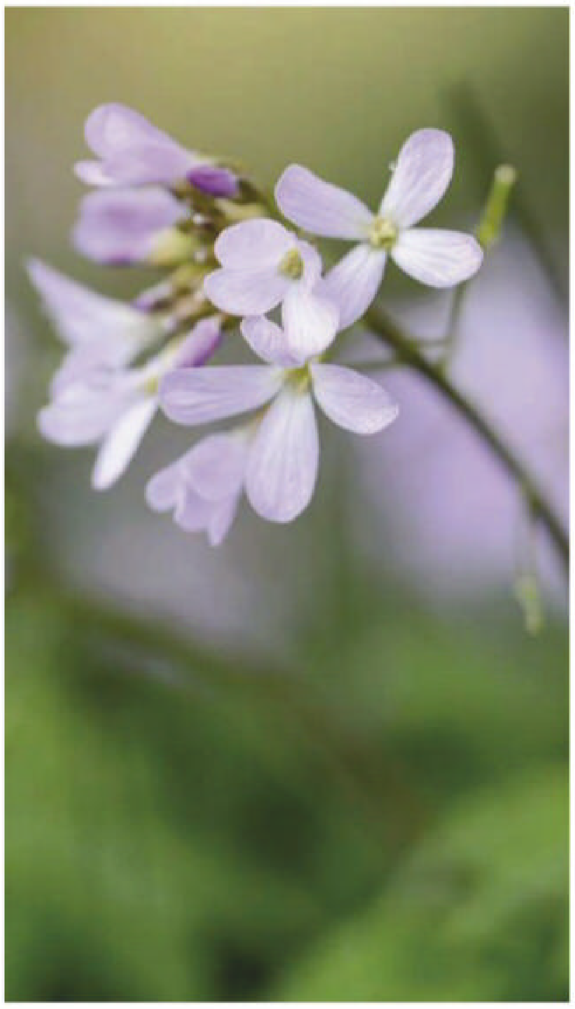
On the other side of the country, **Painswick Rococo Garden** in Gloucestershire, is the UK's country's only surviving, complete Rococo garden. Designed in the 1740s as a pleasure garden for the owner of Painswick House, the gardens are home each February to around five million snowdrops that turn the steep banks and woodland glades pure white. There is plenty to excite galanthophiles here with ▷

NARCISSUS 'SPOIROT'

A beautiful hoop-petticoat daffodil that increases by bulb division satisfyingly quickly. I have not noticed it setting seed so it stays where you plant it. This cultivar is rather like a vigorous, larger flowered version of the similar *N. bulbocodium* var. *citrinus*, and both have thin, sedge-like leaves. The latter species would definitely make my top ten spring bulbs because it will seed itself around, creating drifts of lemon-yellow flowers that will emerge through anything low-growing enough to allow them to do so, including thin grass. A wonderful naturalising bulb. AGM*.

Height 20cm in flower.
Origin Garden origin (species from southern Europe).
Conditions Most soils; sun.
Hardiness RHS H6, USDA 6a-9b.
Season of interest Early spring.





CARDAMINE QUINQUEFOLIA

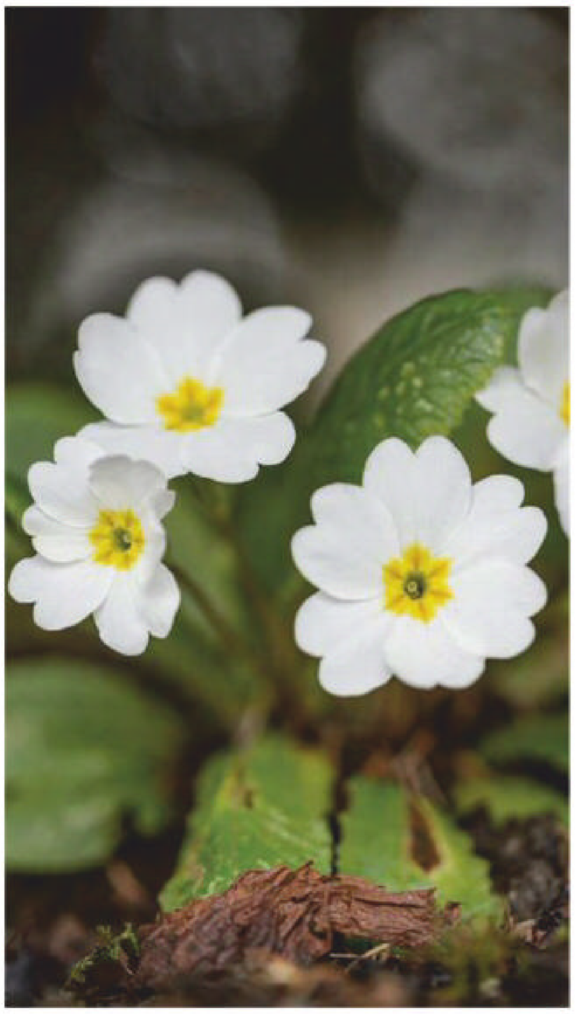
Known as the five-leaved cuckoo flower, this is a flower that has many obvious similarities to our native *Cardamine pratensis*, but the colour is stronger in this species and it is easily the first of these perennial types to flower, being a real harbinger of early spring. The five-lobed foliage – hence its name – which comes after the flowers is handsome and makes a nice carpet for several months until it dies down in the summer. It will create quite a dense patch and will spread when happy. Grows in shade of all sorts but you will find that it will flower much better if you give it an annual mulch to feed it.

Height 25cm in flower.
Origin From Romania to Iran.
Conditions Most soils; full or half shade.
Hardiness RHS H6, USDA 6a-8b.
Season of interest Early spring for flowers.

PRIMULA 'GIGHA'

In effect a pure-white primrose with a yellow eye that will flower for months giving pools of white in the woodland garden. My experience with primrose cultivars (I have grown very many over the years) is that quite a few of them fade away without you really realising they have disappeared. One of the joys of 'Gigha' is its willingness to stay alive without regular division or undue pampering. It can self-seed but it hasn't done so with me. Like all woodlanders though it will respond favourably if annually mulched and fed.

Height 15cm.
Origin Thought to come from the Isle of Gigha off the coast of Scotland.
Conditions Moist but well-drained soil; full sun to part shade.
Hardiness RHS H7, USDA 3a-9b.
Season of interest Late winter to spring.



▷ less-common cultivars, such as the double form *Galanthus nivalis* f. *pleniflorus* 'Flore Pleno', but the garden is famed for the cultivar *Galanthus* 'Atkinsii', named after a snowdrop grower called James Atkins who lived on the estate in the 1800s. The garden also boasts many *Cyclamen coum* and a number of different hellebores. Painswick Rococo Garden, Painswick, Gloucestershire GL6 6TH. Tel 01452 813204, rococogarden.org.uk

For plantaholics of a more generalist persuasion, the **Alpine Garden Society** show season starts this month (check the AGS website below for exact dates and times). Despite its name, the society is not restricted to alpines and also includes woodlanders and bulbs, many of which are rarely seen. Unfailingly inspiring. alpinegardensociety.net

If you prefer to view your plants outdoors, then one tree that is generally in full flower throughout the month, whatever the weather, is the witch hazel. National Collection holder, Chris Lane is holding an open day on 16 February (10am-2pm) at his **Witch Hazel Nurseries** near Sittingbourne in Kent. The Granary, Callaways Lane, Newington, Sittingbourne, Kent ME9 7LU. Tel 01795 843098, witchhazelnursery.com

More dependent on milder weather, but usually reliable in the mild South West, are the spring flowers of many of the great Cornish gardens. Towards the end of the month is usually the time to see the wonderful displays of Asiatic magnolias with their huge flowers on forest-sized trees. There are many gardens in the very mildest parts of the South West where these trees are the star attraction but one of the best is the National Trust garden, **Lanhydrock**. Lanhydrock, Bodmin, Cornwall PL30 4AB. Tel 01208 265950, nationaltrust.org.uk

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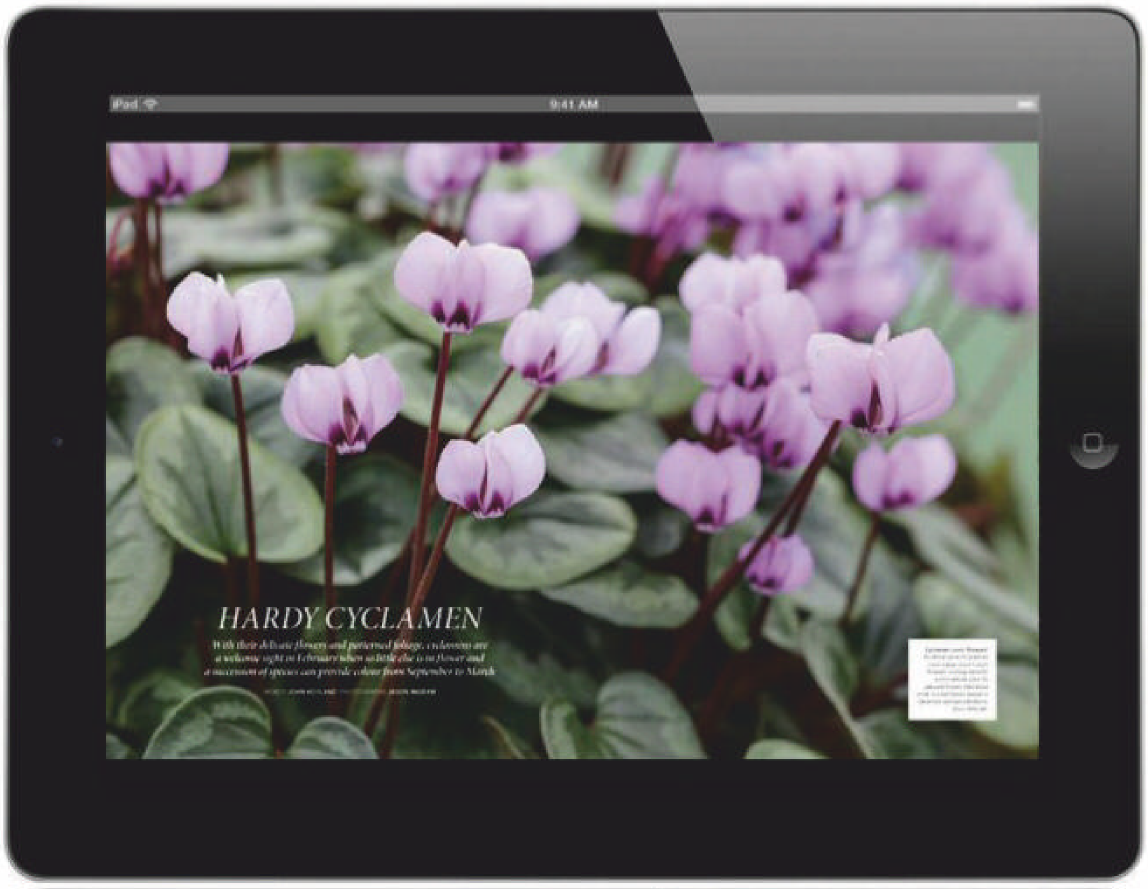

HARDY CYCLAMEN

A new chapter

A new approach to training roses

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The Outsider

Rising up from the dusty plateau of central Spain, the Sierra de Guadarrama mountains are home to more than 1,280 plant species, including wild daffodils and a pretty, fragrant shrub

WORDS **HANNAH GARDNER** ILLUSTRATION **ALICE PATTULLO**

The Sistema Central is the most extensive chain of mountains on the Iberian Peninsula. It's composed of a series of adjoining mountain ranges running roughly southwest-northeast with an overall length of 600km. The Sierra de Guadarrama mountains rise dramatically from the wide, dusty plateau of central Spain, and stretch for 80km to meet the Sierra de Gredos in the east and are easily reached from Madrid in just under an hour. During the 1920s the Peñalara Mountain Climbing Society proposed that the Sierra de Guadarrama range be declared a national park, and this was finally realised in 2013. The bedrock of much of this biodiverse range is water-retentive granite that forms acidic soils. Altogether there are more than 1,280 different species recorded in the park and in late spring, fragrant lavender, narcissi, cistus and crocus perfume the air.

Inspiration for the trip

The sunny disposition of wild daffodils enchants me, and *Narcissus rupicola* was on my radar.

When to go

The peak season for spring flowering is from early April until early June. There is a further flush of flowers in the autumn.

Where to go

Many of the mountain trailheads are at an elevation of around 1,000m where the rocky slopes are vegetated by native pine forests. Sometimes a smattering of blue or white *Hepatica nobilis* grow among the needle mulch at their base (*Pinus sylvestris* grows here in altitudes up to 2,000m). Beyond the forests lie areas of open, shrubby, botanically rich alpine meadow and grazed pastures. Hiking paths lead through copses of *Quercus coccifera* and *Q. pyrenaica* and aromatic matorral shrubland on the lower slopes. The forests conceal still, natural pools edged by smooth expanses of blush-pink granite. A vivid Judas tree studded with magenta blossom always seems to be somewhere in view. *Cistus ladanifer* and the more modest *C. salvifolius* and *Lavandula stoechas* with its crown of translucent bracts aren't shy in colonising the hillsides. Access is from Manzanares el Real, which has historically been considered the most emblematic village in the northern mountains of Madrid and an historic stopover for cattle drovers. Following small roads and tracks towards Navacerrada you gain altitude and will soon find rocky meadows of alpine grass turf. *Narcissus bulbocodium* var. *graellsii* is a tiny, pale and charming hoop-petticoat daffodil that grows here.

In April I also discovered regal stands of *Orchis mascula* and a scattering of upward-facing, china-blue *Scilla bifolia*. The clear-pink goblets of *Paeonia officinalis* are easily spotted, indicating areas with more moisture. To the north of Miraflores de La Sierra there are lovely hiking routes in the ecological area surrounding Puerto de Canencia one of the lower passes in the Guadarrama range. This is home to a large population of my holy grail: the deep yellow *Narcissus rupicola,* which has been known since 1830 and is found at heights above 1,500m. Rupicola means growing in rocky places – an apt description. It has solitary flowers, a shallow corona and rush-like leaves, and was mingling with the yellow *Gagea pratensis*. Both grow in short turf among rocks. The forest understorey here includes the pale tree heath *Erica arborea* and yet more yellow flowers on the striking *Cytisus scoparius*.

Plant to grow at home

Wild populations of the beautiful drought-tolerant shrub *Cistus,* or sun rose, occur frequently on stony poor soils in the granite hills of the Guadarrama. This genus contrasts fragility (evident in its large silky flowers) with a resilient and robust character. These are pioneer plants, often forming a breathtaking display as they grow in dense colonies across the slopes. *Cistus* are also naturally promiscuous and hybridisation among different species occurs not infrequently. Oscar Warburg attested to that with his seed collections in Spain at the beginning of the 20th century. He went on to introduce *Cistus* x *aguilari* a naturally occurring hybrid. *Cistus* prefer dry, open ground, although I have also seen them growing at the edge of pine woods. My favourite, and a species I could appreciate on this trip, is *Cistus ladanifer,* a showy evergreen shrub reaching up to 2m. It has attractive, dark-green lanceolate leaves and is native to rocky places in the western Mediterranean. In warm weather this sensual sun rose exudes a warm, carnal musky aroma, the source of which is a fragrant resin (ladanum) produced in the leaf glands. Spectacular, large, brilliant-white flowers cover the bush during early summer. The base of each petal is usually attractively marked with a deep-burgundy halo around the central cluster of golden stamens. This is a choice shrub for a dry garden. It demands sun and well-drained soil, if in any doubt add plentiful grit when planting. It should then be hardy to -10°C. *Cistus ladanifer* is intolerant of alkaline soils, while *C.* x *aguilari* is more tolerant of a range of pHs. Plant with drifts of *Lavandula stoechas* and perhaps *Euphorbia characias* subsp. *wulfenii.* □

Guides and maps

Flowers of South-West Europe
by Oleg Polunin
(Oxford University Press, 1997).
Narcissus A Guide to Wild Daffodils
by John W Blanchard
(Alpine Garden Society, 1990).

Where to stay

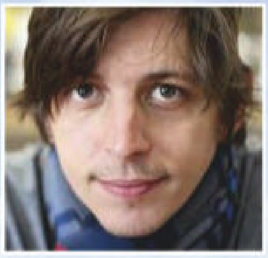
Eurostars Convento Capuchinos
Plazuela Capuchinos 2, 40001 Segovia,
Spain. Tel +34 921 41 52 50,
eurostarshotels.com
Located in a former monastery in Segovia old town, beside Plaza Mayor and the cathedral.
Hotel Rural La Pedriza
Calle del Urumea 10-12, 28410 Manzanares
el Real, Spain. Tel +34 911 66 61 20,
ruralpedriza.com
A small hotel with elegant rooms and a seasonal outdoor swimming pool.

- Hannah Gardner is leading our exclusive reader tour to explore Japan's hidden garden gems in September. See page 11 or visit gardensillustrated.com/events for details.

A style guide to the *outside*

Industry expert and founder of Out and Out Original, Daniel Fairburn, brings you this season's best deals on designer furniture.

Visit **www.outandout.com** or call **02037 728 752** for more exciting deals and discounts.



Copenhagen - Rattan Corner Sofa

The Copenhagen corner lounge sofa is woven with thick rounded polyrattan and sits on a robust metal frame to give you strength and durability. This classic look sofa sits up to 5 in comfort thanks to the thick seat and back cushions. Also included is an on trend luxurious granite table top which has been meticulously shaped and rounded to give it a more organic feel. Virtually maintenance free and includes a 12 months warranty. Normally £699, this comfy sofa is now available at a fantastic price of **£499***, but only when you quote your £200 **discount code GRFEB20** at checkout.

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Marbella - 5-Seater Corner Lounge Set

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Santorini - Lounge Set with Cushions

This sleek modular looking lounge is truly versatile and can be arranged in several different ways. Consisting of one left hand and one right hand sofa, two ottomans and a compact coffee table, a simple re-arrangement of the pieces enables you to turn it into 2 chaise longues, 2 day beds or keep all 4 pieces separate for a more sociable outdoor lounge space. Also available in blue and includes a 12 month warranty. Normally £699, it's now available at an amazing **£499***. To receive your £200 **discount quote code GRFEB20** at checkout.

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*Excludes delivery

I would love to sit in a tall tree – see all the birds and insects that would come and go

GARDENING TALENT

ANDI STRACHAN

As head gardener at Yeo Valley organic garden, Andi's guiding principle is to find solutions that work to nature's advantage

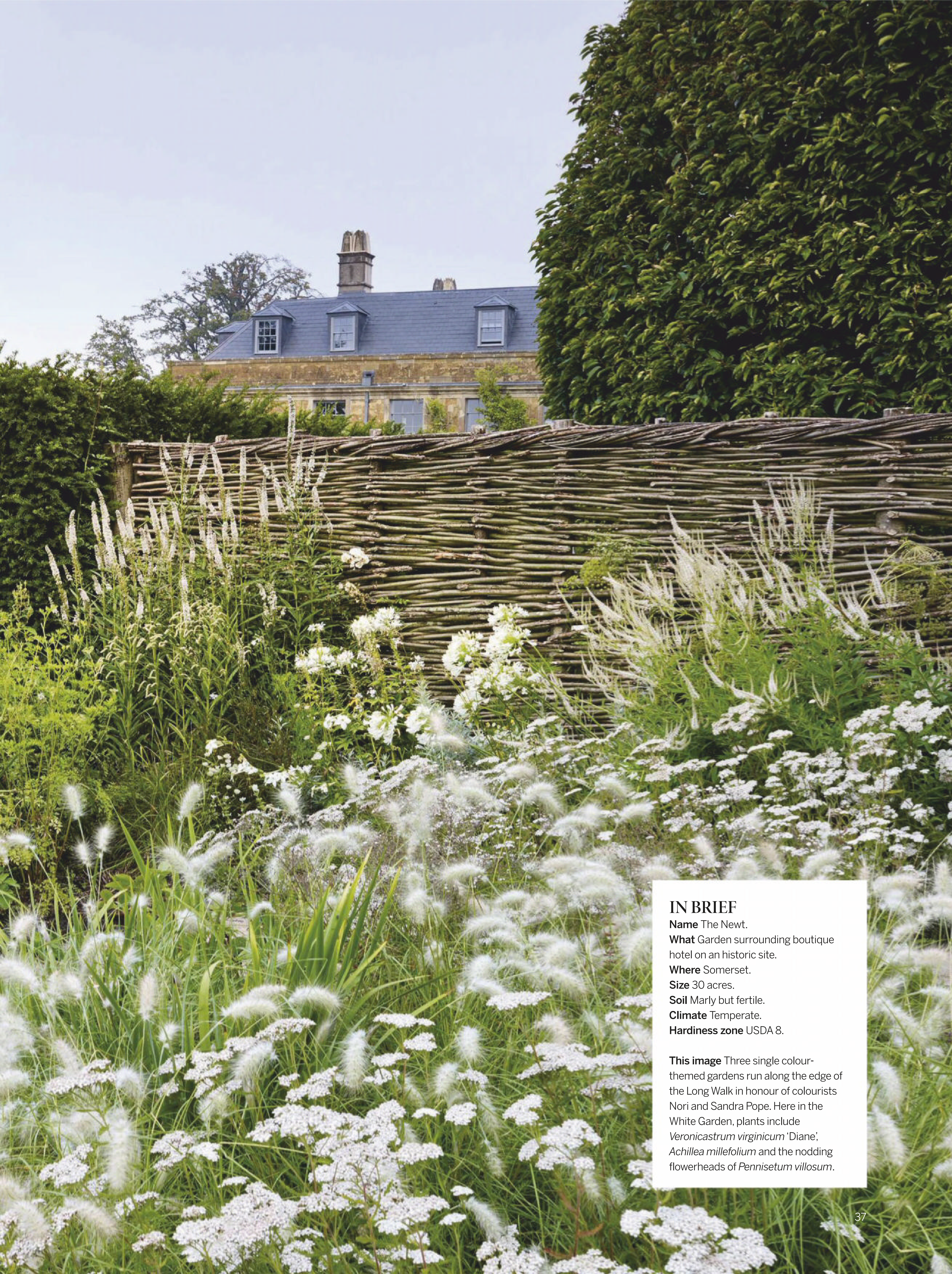
PORTRAIT ANDREW MONTGOMERY

Early garden memory My Dad grew a lot of vegetables and used to give me a penny for every cabbage white caterpillar I picked off his brassicas. I made enough for a bag of sweets each week.
First plant love Probably trees, just any tree that I could climb. I would love to sit in a tall tree – see all the birds and insects that would come and go. That tranquillity of sitting quietly and just watching all that nature around me; I must have spent hours up trees as a kid.
Horticultural heroes Geoff Hamilton and Lawrence Hills (founder of the Henry Doubleday Research Association) were, and still are, my heroes of horticulture. Lawrence for his pioneering work in organic horticulture. He gave us the inspiration and the will to find new ways to garden that are beneficial to nature. Geoff for his weekly enthusiasm, gentle nature, knowledge and total commitment to organic systems.
Most valuable training My first training at Bournville College and with Ashram Asian Vegetables initiative, fundamentally changed my life. My tutors Laura Davies and Noor Akbari were key in taking a complete novice to someone who had the confidence to devote a working life to organic systems.
Favourite planting style I like an intelligent use of colour and for that to be the main basis for any planting style. Gertrude Jekyll's books were what made me think more deeply about how we use colour and definitely helped me understand plant associations.
In what direction do you see horticulture heading? I think, and I hope, that many more gardeners will look for more sustainable options to look after their gardens. The plant diversity in most gardens is often far greater than the same area of natural habitat, which means that gardening can help sustain nature and be a hugely beneficial part of our national ecology as opposed to something detrimental.
Favourite gardening book One of my most recent favourites is *Hidden Natural Histories: Herbs* by Kim Hurst, a fantastic book and the best herb book ever written, in my opinion. Full of interesting facts and herbal usages, it was a joy to read.
Next big project you'll be tackling in the garden We are going to tackle one of the final areas of the garden this year. The old front drive to the farmhouse. We are going to make a lovely space with water and self-seeding plants, very loose and ephemeral. Oh, and the Yeo Valley Organic Garden at the RHS Chelsea Flower Show.
Contact visit@yeovalleyfarms.co.uk
Andi will be talking at our Hortus Loci Chelsea Preview Day on 24 April. See page 9 for details or visit gardensillustrated.com/events

A new chapter

Originally designed by Penelope Hobhouse, the gardens at Hadspen House also once housed the Walled Garden of Canadian colourists Nori and Sandra Pope, and have now been given a new lease of life as the background to a boutique hotel

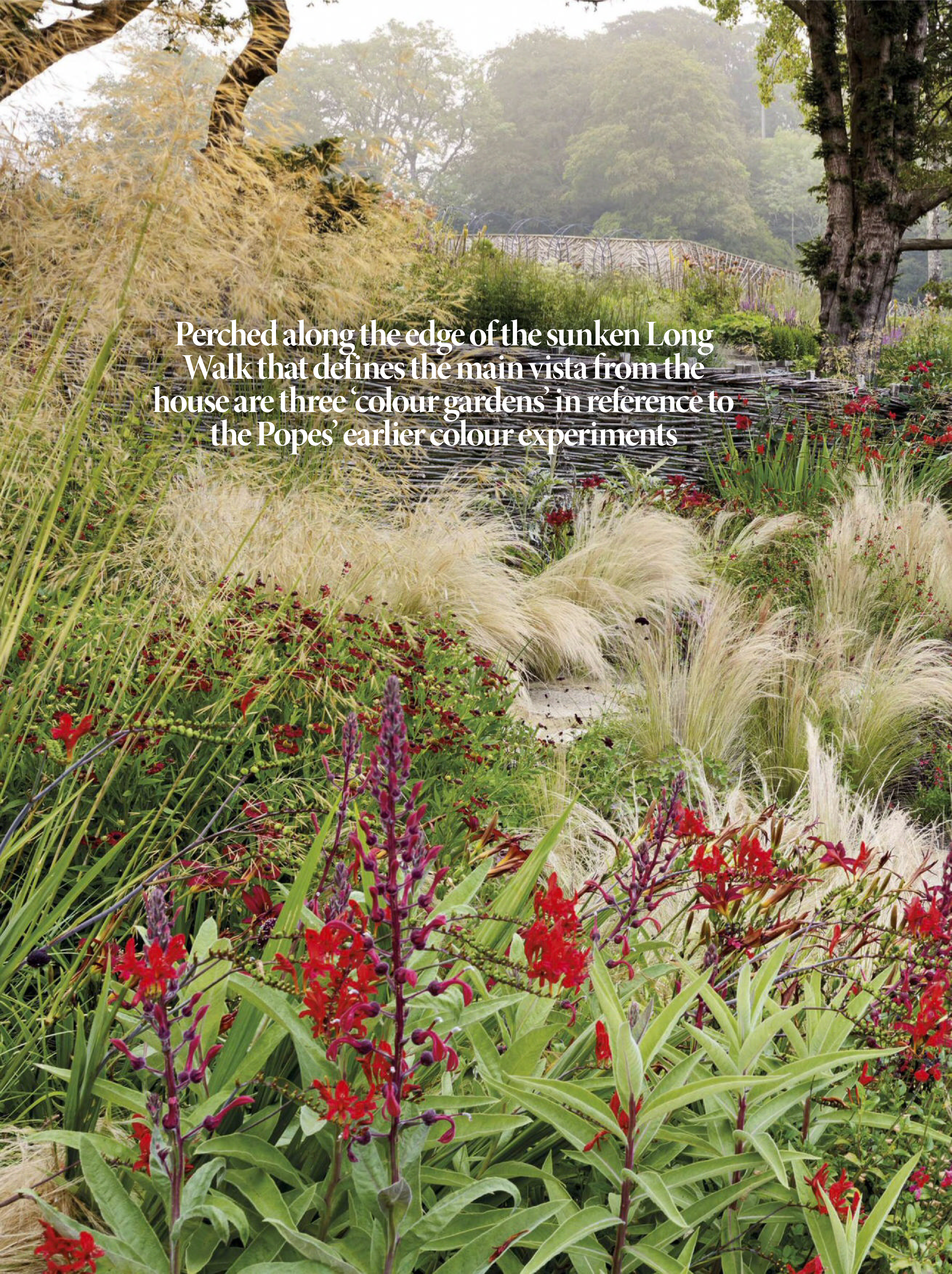
WORDS **TIM RICHARDSON** PHOTOGRAPHS **JASON INGRAM**



IN BRIEF

Name The Newt.
What Garden surrounding boutique hotel on an historic site.
Where Somerset.
Size 30 acres.
Soil Marly but fertile.
Climate Temperate.
Hardiness zone USDA 8.

This image Three single colour-themed gardens run along the edge of the Long Walk in honour of colourists Nori and Sandra Pope. Here in the White Garden, plants include *Veronicastrum virginicum* 'Diane', *Achillea millefolium* and the nodding flowerheads of *Pennisetum villosum*.



Perched along the edge of the sunken Long Walk that defines the main vista from the house are three 'colour gardens' in reference to the Popes' earlier colour experiments

Hadspen House, in Somerset, is an attractive Georgian villa constructed of honeycomb-coloured stone. Built in 1687, it was enlarged and altered substantially a century later by its new owner, Henry Hobhouse. The estate remained in the Hobhouse family for some 230 years, gaining fame latterly as the home and garden of designer Penelope Hobhouse and then, in the 2000s, for a celebrated experiment in colour-themed plantings in the Walled Garden by the Canadian couple Nori and Sandra Pope.

In 2013 the house was sold to South African businessman Koos Bekker and his wife, interior designer Karen Roos, who have turned Hadspen into a high-end boutique-style hotel, renaming it The Newt in Somerset (the site harbours a population of at least 3,000 of the amphibians).

The route from the car park is an atmospheric boardwalk through mature woodland of mainly beech and ash. The car park itself is marked out with lines of crab-apple species that are intended to form the basis of a National Collection of *Malus*. The walkway winds its way up to a fine re-creation of a stone tithe barn with slit windows, used as a reception area and events space, which most visitors will probably assume is original.

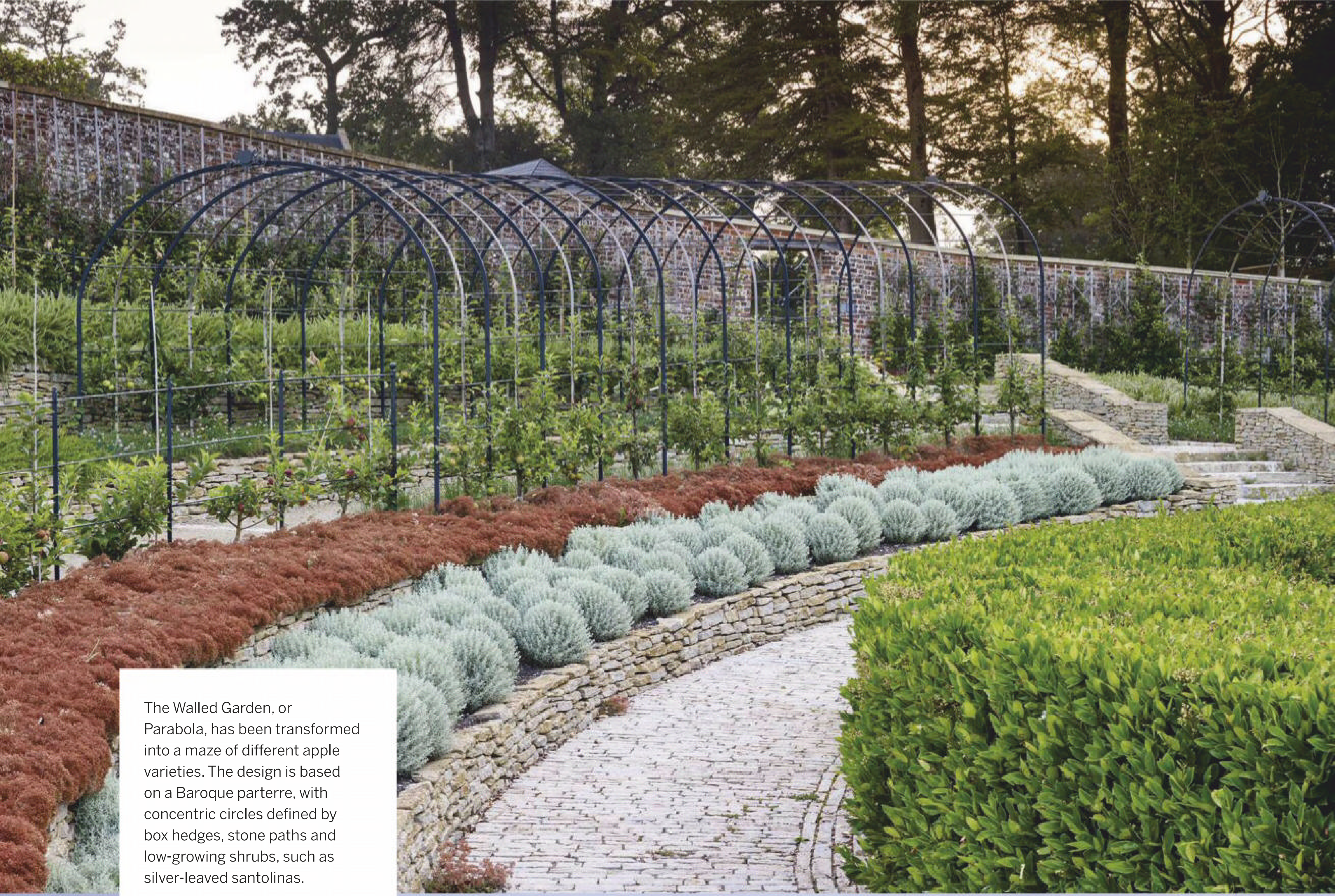
Beyond the barn is a large, chic courtyard containing a cider press, café-bar, several shops and a bakery, with a restaurant a little further on. The Newt makes its own cider and apple juice from 3,000 recently planted apple trees on the estate, and this space is the headquarters for workshops on everything from beekeeping to soap making to charcuterie. Towering dry-stone walls, newly built by local waller Tom Trouton – using limestone quarried just a few miles away – lend a special atmosphere, while a stylised glade of 20 pleached plane trees creates shade.

A woodland area behind the restaurant, with large mature beeches and a pond, has been revamped with plants, such as native orchids, ferns and ivy, and there are plans for a treetop walk. At the top of the hill is a garden-history museum, with a vegetarian restaurant alongside.

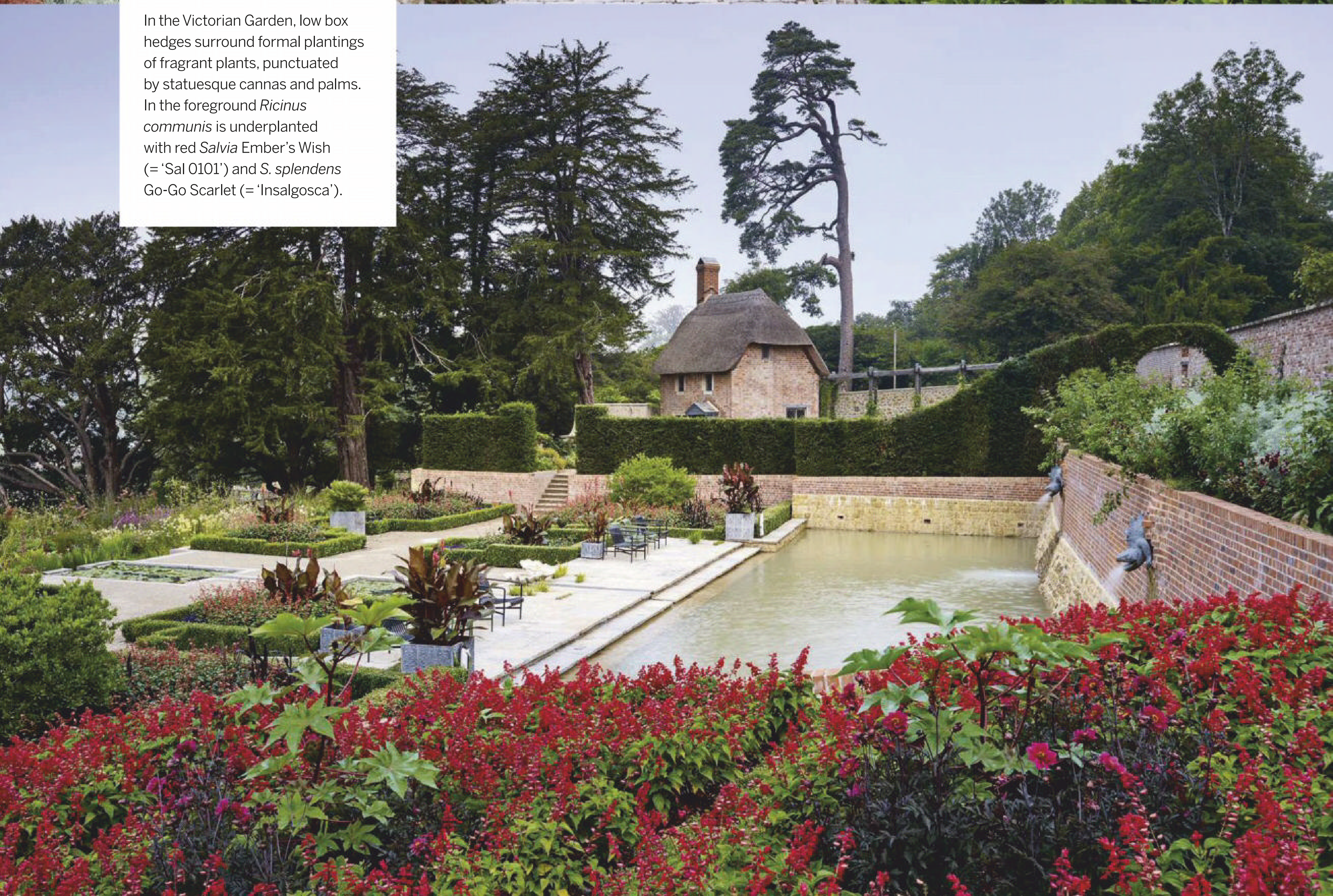
Beyond the entrance court, and southwest down the hill, lies Hadspen's elliptical Walled Garden, which as been reconceived as a potager, themed solely on apples, and is the most prominent intervention by French landscape designer Patrice Taravella, who was commissioned to re-design the garden. The 460 apple trees have been arranged according to a maze-like groundplan of swirling concentric circles and planted as espaliers, fans, cordons and along supports, with varieties from the different counties and regions of Britain each given

To continue turn to page 43 ▷

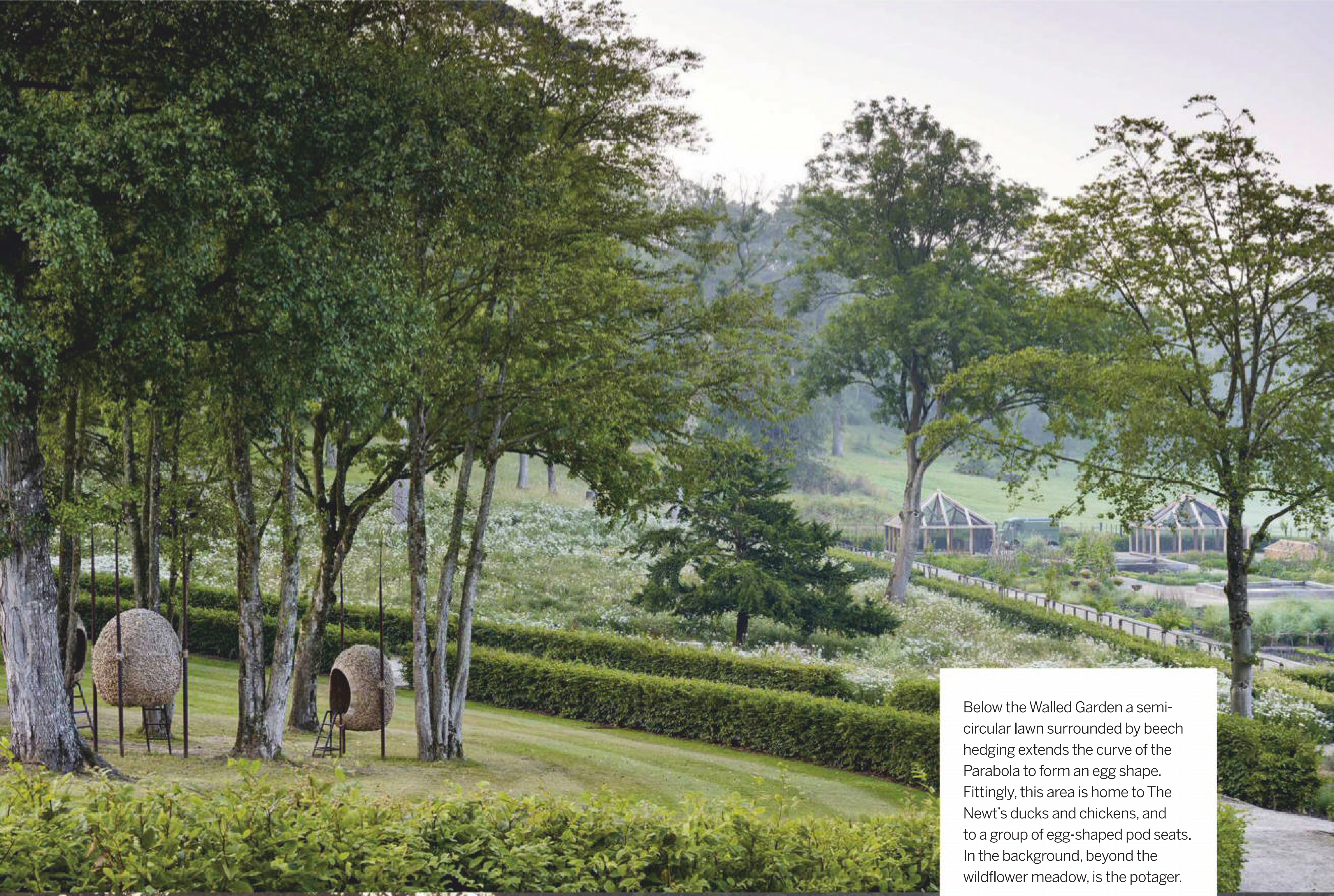
This image In another of the three colour-themed gardens that run parallel to the sunken Long Walk, the fiery reds of *Crocosmia* 'Lucifer', *Lobelia tupa* and *Salvia microphylla* are softened by textural grasses of fluffy *Stipa tenuissima* and tall *Stipa gigantea*, alongside structural plants, such as *Melianthus major*.



The Walled Garden, or Parabola, has been transformed into a maze of different apple varieties. The design is based on a Baroque parterre, with concentric circles defined by box hedges, stone paths and low-growing shrubs, such as silver-leaved santolinas.

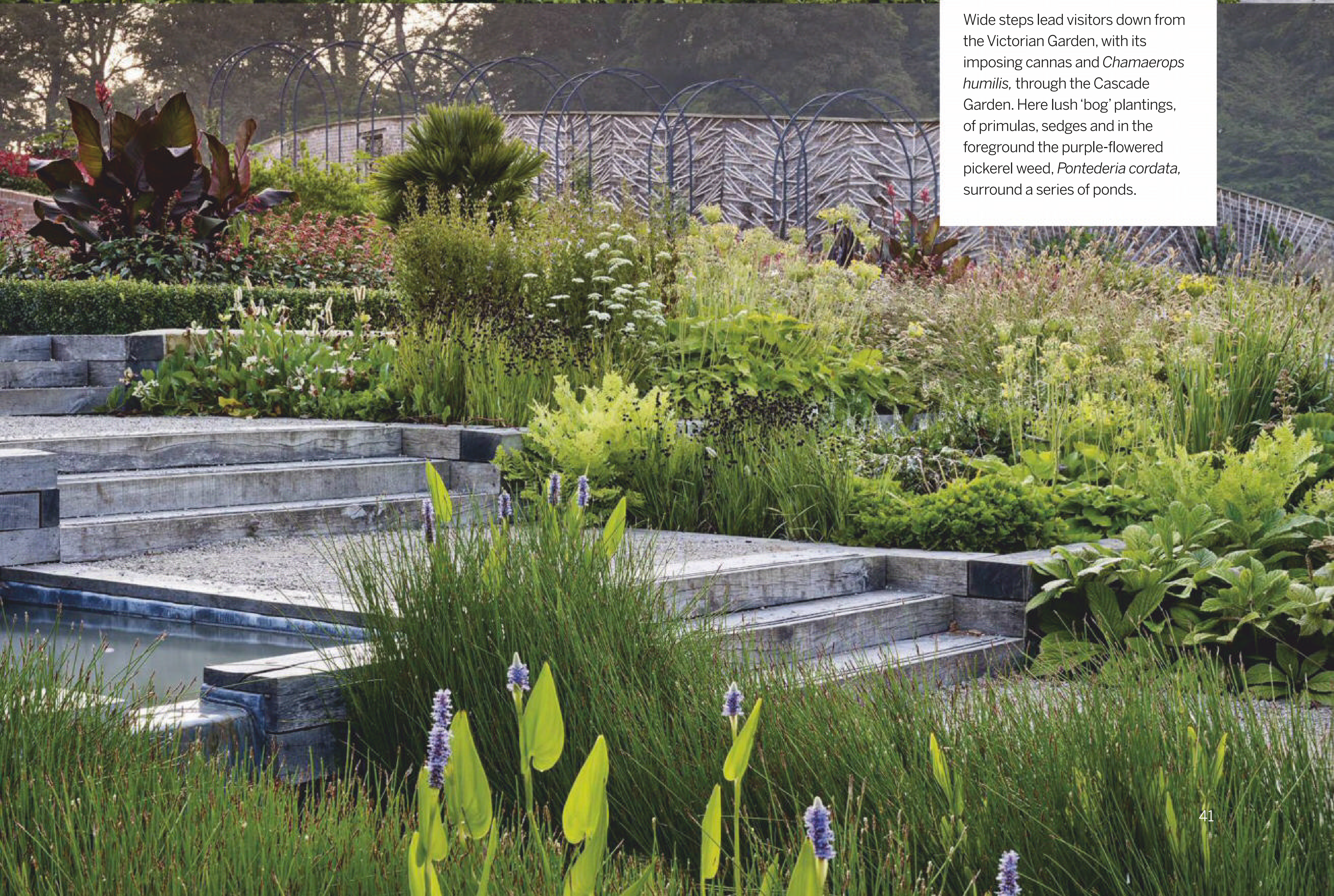


In the Victorian Garden, low box hedges surround formal plantings of fragrant plants, punctuated by statuesque cannas and palms. In the foreground *Ricinus communis* is underplanted with red *Salvia* Ember's Wish (= 'Sal 0101') and *S. splendens* Go-Go Scarlet (= 'Insalgosca').



Below the Walled Garden a semi-circular lawn surrounded by beech hedging extends the curve of the Parabola to form an egg shape. Fittingly, this area is home to The Newt's ducks and chickens, and to a group of egg-shaped pod seats. In the background, beyond the wildflower meadow, is the potager.

Wide steps lead visitors down from the Victorian Garden, with its imposing cannas and *Chamaerops humilis,* through the Cascade Garden. Here lush 'bog' plantings, of primulas, sedges and in the foreground the purple-flowered pickerel weed, *Pontederia cordata,* surround a series of ponds.



French fruit expert Gilles Guillot has been brought in to advise on cultivation techniques and is training the garden team in traditional French methods

▷ their own sections. There is a central pool made from old cider-press wheels and several areas of swirling mosaic decoration. The design scheme, described as a 'deconstructed parterre', is in homage to the Baroque period of the original house. French fruit expert Gilles Guillot has been brought in to advise on cultivation techniques and is training the garden team in traditional French methods.

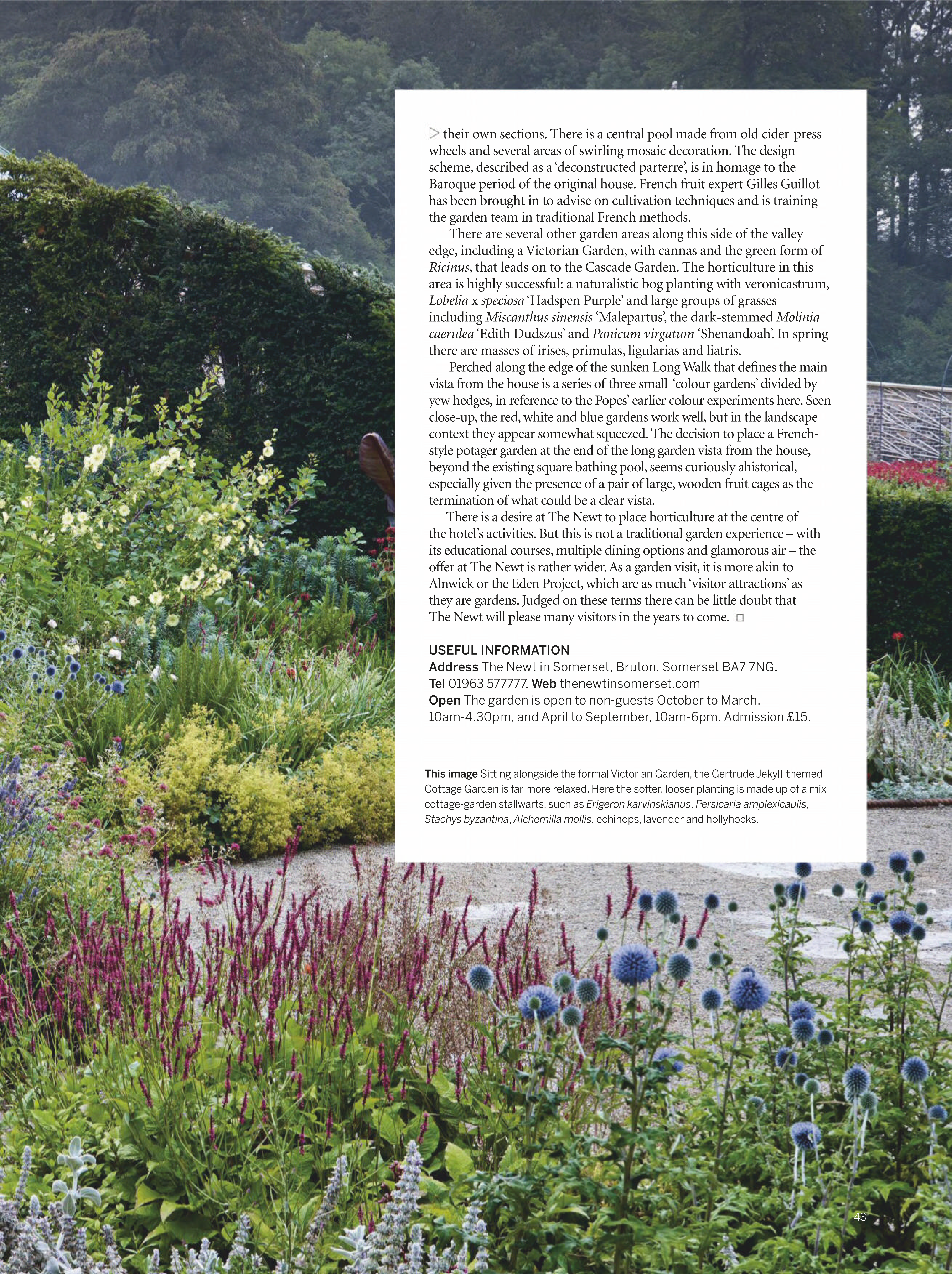
There are several other garden areas along this side of the valley edge, including a Victorian Garden, with cannas and the green form of *Ricinus*, that leads on to the Cascade Garden. The horticulture in this area is highly successful: a naturalistic bog planting with veronicastrum, *Lobelia* x *speciosa* 'Hadspen Purple' and large groups of grasses including *Miscanthus sinensis* 'Malepartus', the dark-stemmed *Molinia caerulea* 'Edith Dudszus' and *Panicum virgatum* 'Shenandoah'. In spring there are masses of irises, primulas, ligularias and liatris.

Perched along the edge of the sunken Long Walk that defines the main vista from the house is a series of three small 'colour gardens' divided by yew hedges, in reference to the Popes' earlier colour experiments here. Seen close-up, the red, white and blue gardens work well, but in the landscape context they appear somewhat squeezed. The decision to place a French-style potager garden at the end of the long garden vista from the house, beyond the existing square bathing pool, seems curiously ahistorical, especially given the presence of a pair of large, wooden fruit cages as the termination of what could be a clear vista.

There is a desire at The Newt to place horticulture at the centre of the hotel's activities. But this is not a traditional garden experience – with its educational courses, multiple dining options and glamorous air – the offer at The Newt is rather wider. As a garden visit, it is more akin to Alnwick or the Eden Project, which are as much 'visitor attractions' as they are gardens. Judged on these terms there can be little doubt that The Newt will please many visitors in the years to come. ☐

USEFUL INFORMATION

Address The Newt in Somerset, Bruton, Somerset BA7 7NG.
Tel 01963 577777. **Web** thenewtinsomerset.com
Open The garden is open to non-guests October to March, 10am-4.30pm, and April to September, 10am-6pm. Admission £15.



This image Sitting alongside the formal Victorian Garden, the Gertrude Jekyll-themed Cottage Garden is far more relaxed. Here the softer, looser planting is made up of a mix cottage-garden stallwarts, such as *Erigeron karvinskianus*, *Persicaria amplexicaulis*, *Stachys byzantina*, *Alchemilla mollis,* echinops, lavender and hollyhocks.

VALERIE FINNIS / NATIONAL PORTRAIT GALLERY, LONDON

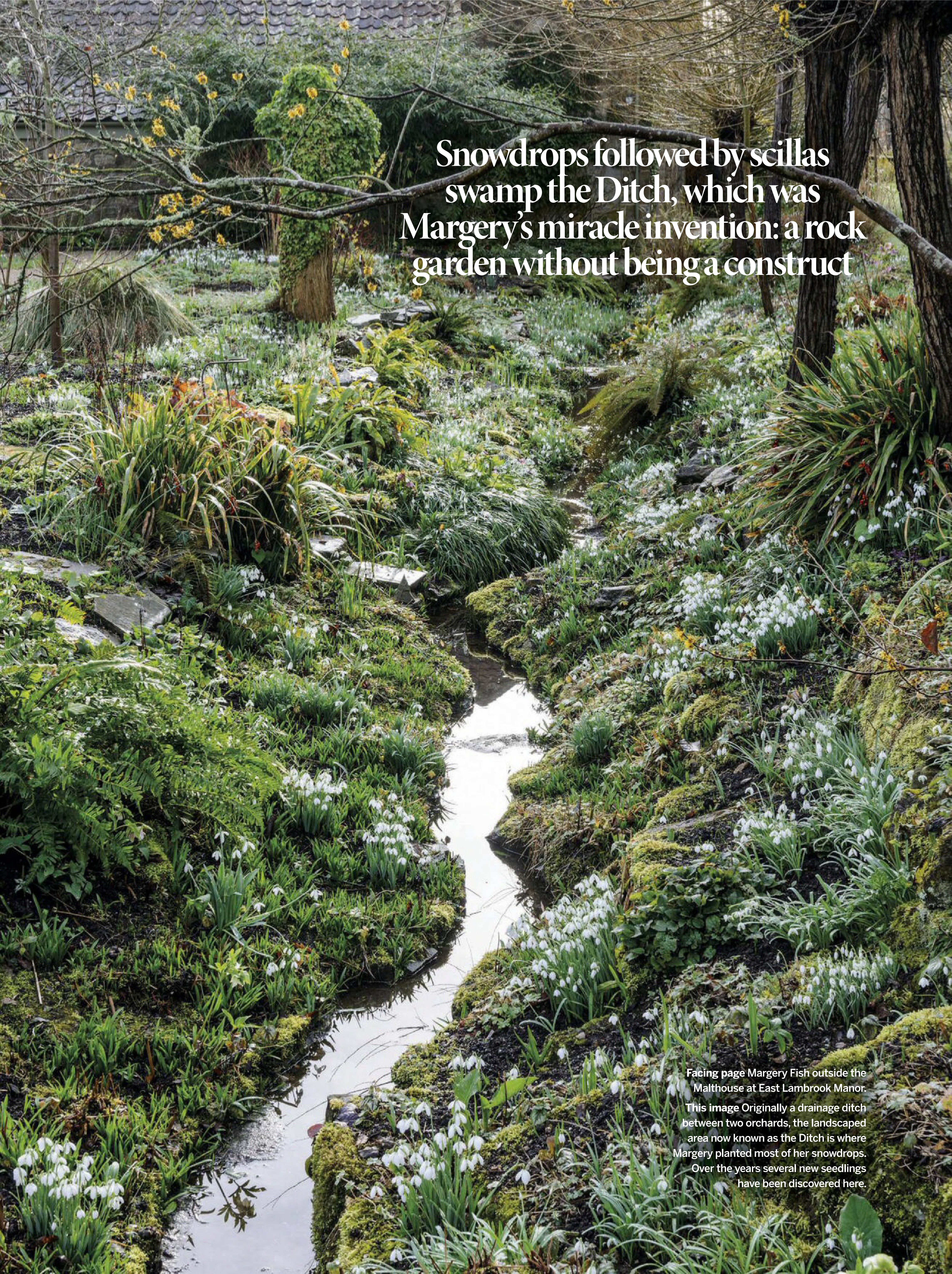
She made a garden

Margery Fish is best known for her books on creating her garden at East Lambrook Manor but, as designer Isabel Bannerman discovers, she was also an early galanthophile who filled the garden with snowdrops

WORDS ISABEL BANNERMAN PHOTOGRAPHS JASON INGRAM

When we moved back to Somerset earlier this year, not ten miles from East Lambrook Manor, a return to this legendary garden of the prolific garden writer Margery Fish was high on the to-do list. The eight books she wrote between 1956 and her death in 1969 were formative to our parents' generation. She was the queen of the middle-sized cottage garden – 'as modest and unpretentious as the house'. Margery comes across as the epitome of modest and unpretentious. Her 'look' is very familiar and currently very unfashionable; crazy paving with alpine planting; silver and variegated shrubs along with signature blue conifers; loose herbaceous perennials. An absolute joy in later winter are the naturalised bulbs. The garden, and hence her writing, was about manageable ambitions: Margery gardened her own garden, and for that reason her advice is always reasonable, practical and still valid to those of us gardening away today. Our return was infused with some considerable nostalgia: Julian and I had originally visited when we were first together in 1983.

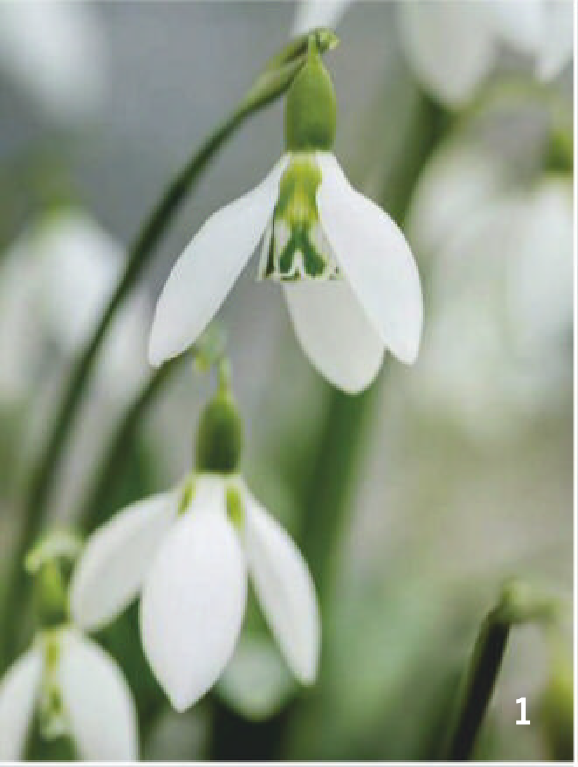
Margery's real heart shines out in her winter and spring world; her green hellebores; her ferns galore; her liberal use of her strain of *Euphorbia characias* subsp. *wulfenii* 'Lambrook Gold, 'which has long been a top plant of mine – silver-edges may not find favour with me but everyone likes a bit of gold. Snowdrops followed by scillas swamp the Ditch, which was her miracle invention, a rock garden without being a ▷



Snowdrops followed by scillas swamp the Ditch, which was Margery's miracle invention: a rock garden without being a construct

Facing page Margery Fish outside the Malthouse at East Lambrook Manor.

This image Originally a drainage ditch between two orchards, the landscaped area now known as the Ditch is where Margery planted most of her snowdrops. Over the years several new seedlings have been discovered here.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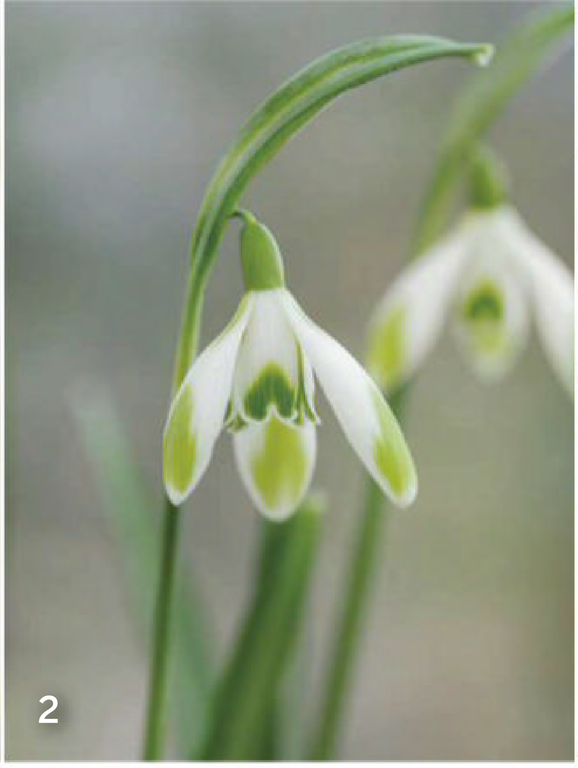
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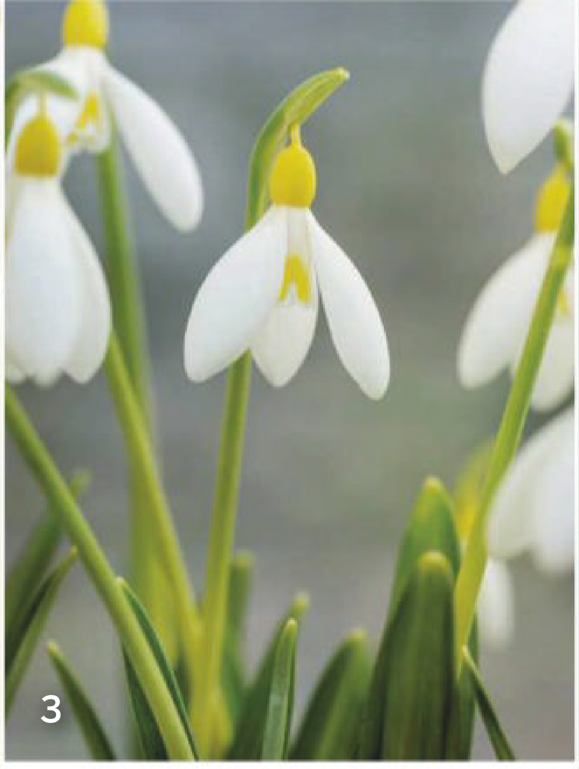
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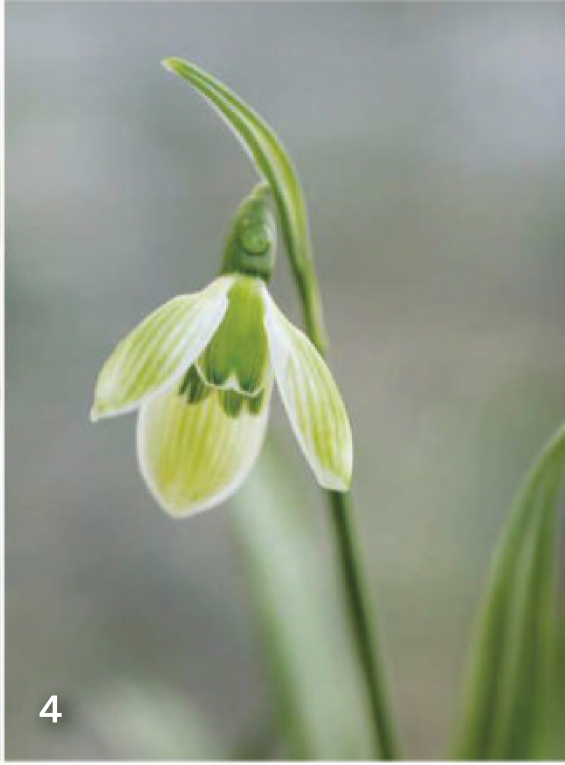
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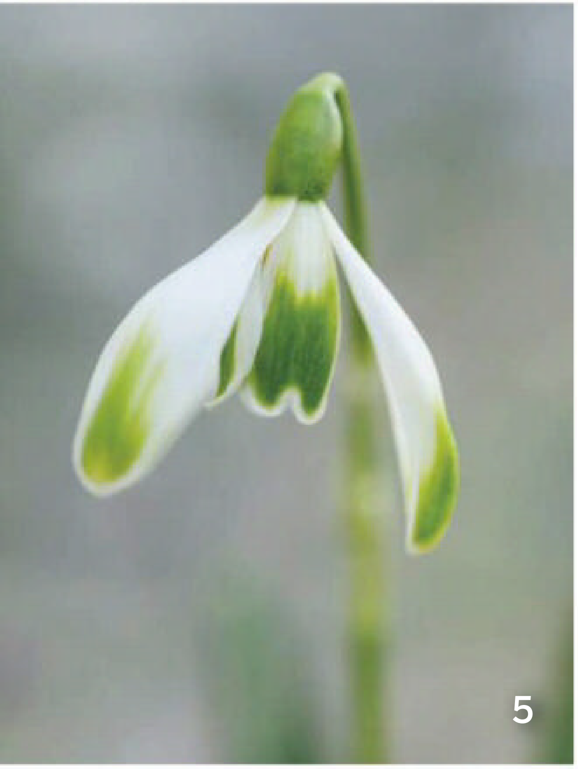
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26 SNOWDROPS FROM EAST LAMBROOK

1 *Galanthus* 'Ivy Cottage Corporal' Dark-green corporal's stripes near the ovary gave rise to the plant's name. It is a robust plant with long, elegant flowers. 30cm. RHS H5[†].

2 *G.* 'Jade' Found by Alan Street of Avon Bulbs in 2005, the wash of green on the outside petals make this a particularly special specimen. 12cm.

3 *G. plicatus* 'Sarah Dumont' A galanthophile's *Galanthus*. Golden ovary and markings and a clean-cut, white bell. It seems fabulously vigorous unlike many other yellow snowdrops. 17cm.

4 *G. elwesii* 'Rosemary Burnham' You would think someone had brushed the petals with green watercolour – and the inner green is strong too. This makes it sought after and expensive. Discovered in the 1960s in Canada. 13cm.

5 *G. plicatus* 'Walter Fish' Discovered in the Ditch at East Lambrook, growing close to 'Margery Fish' (although a different species) and named in 1988. Seriously green on the outer segments with a long, upright spathe that can be split in two. 20cm.

6 *G. plicatus* 'Lambrook Greensleeves' Another *G. plicatus* found growing in the Ditch at East Lambrook. It has apple-green leaves, bright and devoid of glaucescence; rounded flowers with a broad mark are fresh as clean laundry. 10cm.

7 *G. plicatus* 'Phil Cornish' Stunning selection from the Gloucestershire garden of Phil Cornish. Very dark green inners and pale green outers, it appears to be related to *G. plicatus* 'Trym', with similar distinctive outer petals that form a curved, pixie hat. 12cm.

8 *G. elwesii* 'Godfrey Owen' Very distinctive and unusual snowdrop, with six outer and six inner petals. It's early flowering and bulks up well. It was found in the Shropshire garden of the well-known gardener Margaret Owen, in around 1996 and named by her after her late husband. 15cm. AGM*. RHS H5.

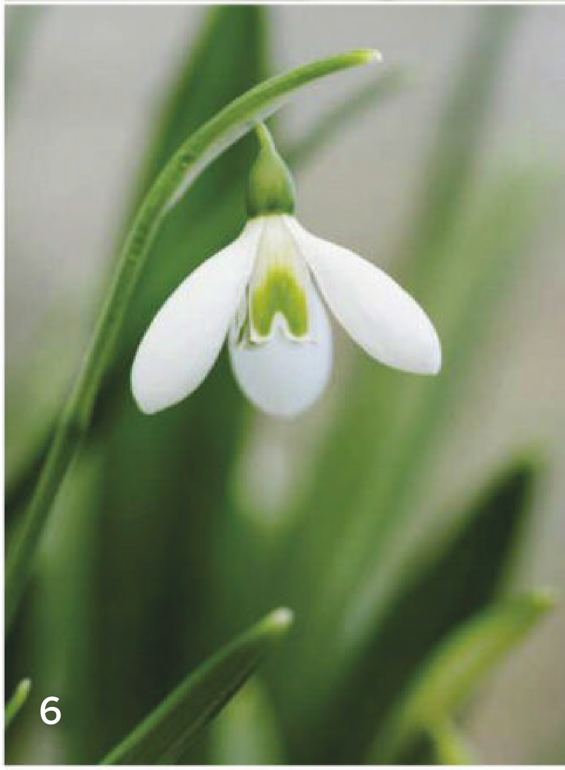
9 *G. elwesii* Discovered in western Turkey, in 1874, by the plant collector Henry John Elwes, this tall and handsome species can also be found throughout the Balkans. The joy of Elwes's snowdrop is that it multiplies exponentially with broad, glaucous leaves and nodding, solitary white flowers in late winter. 20cm. AGM. RHS H5.

10 *G. nivalis* 'Green Tear' Reliable, robust and very green, this superb new discovery from the Netherlands is one of the most strongly virescent and best 'green' snowdrops known. It's also one of the more expensive. 12cm.

11 *G. elwesii* 'Grumpy' A discovery of Monksilver Nursery's Joe Sharman with markings that resemble two eyes and a turned-down mouth. Sure to make anyone who sees it smile. 17cm.

12 *G.* 'Sprite' Aptly named and curiously strange; it is a tiny dancer with green lines along the veins of the outer segments but apparently easy to grow and increase. 15cm.

26 snowdrops from East Lambrook continues over the next three pages ▷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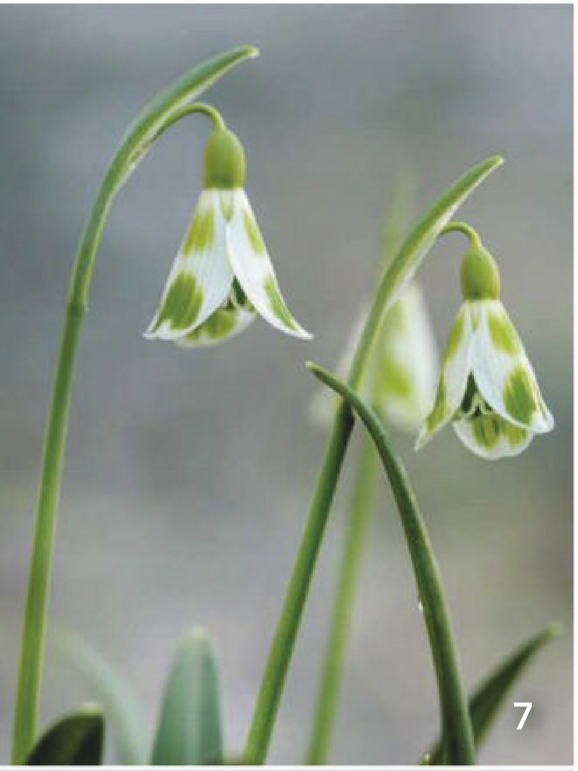
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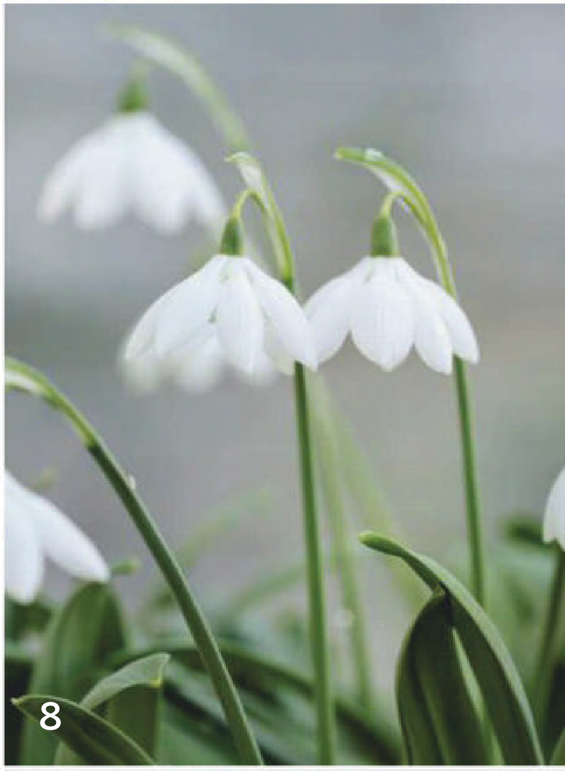
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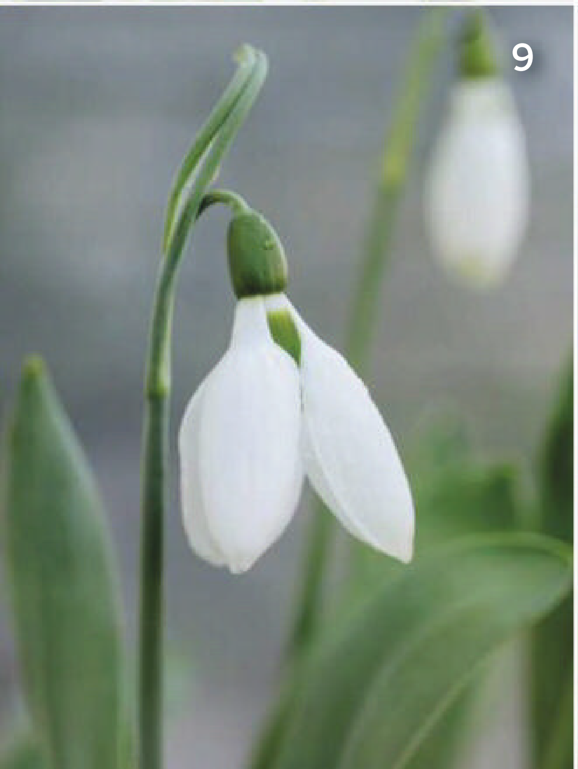
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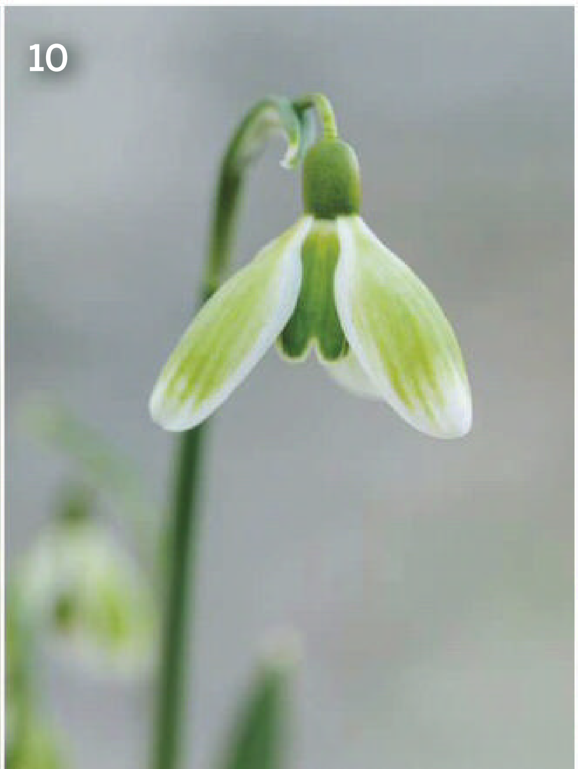
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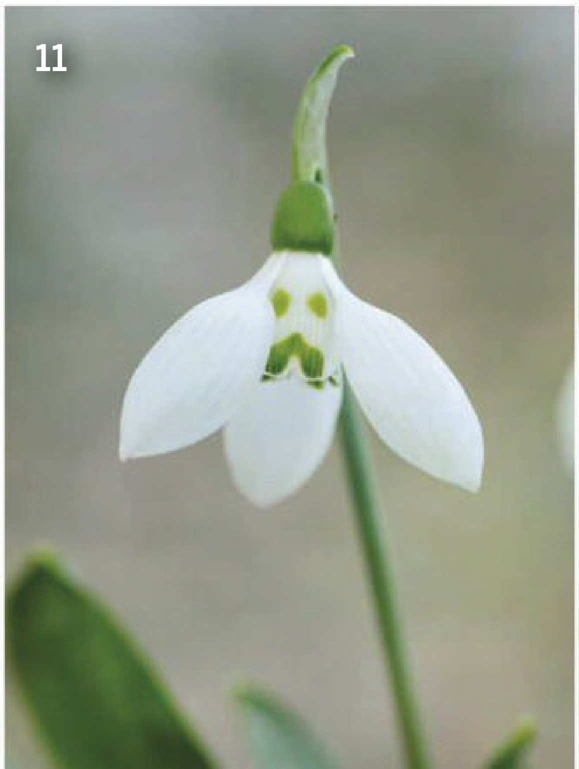
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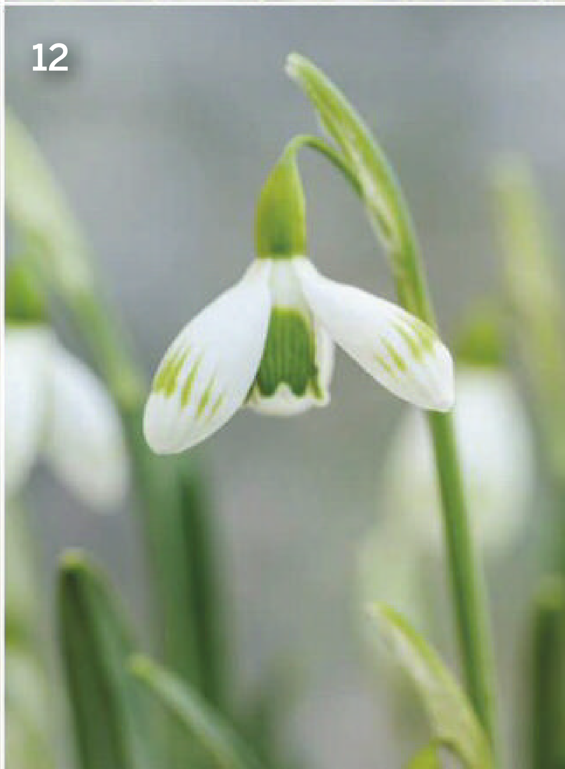
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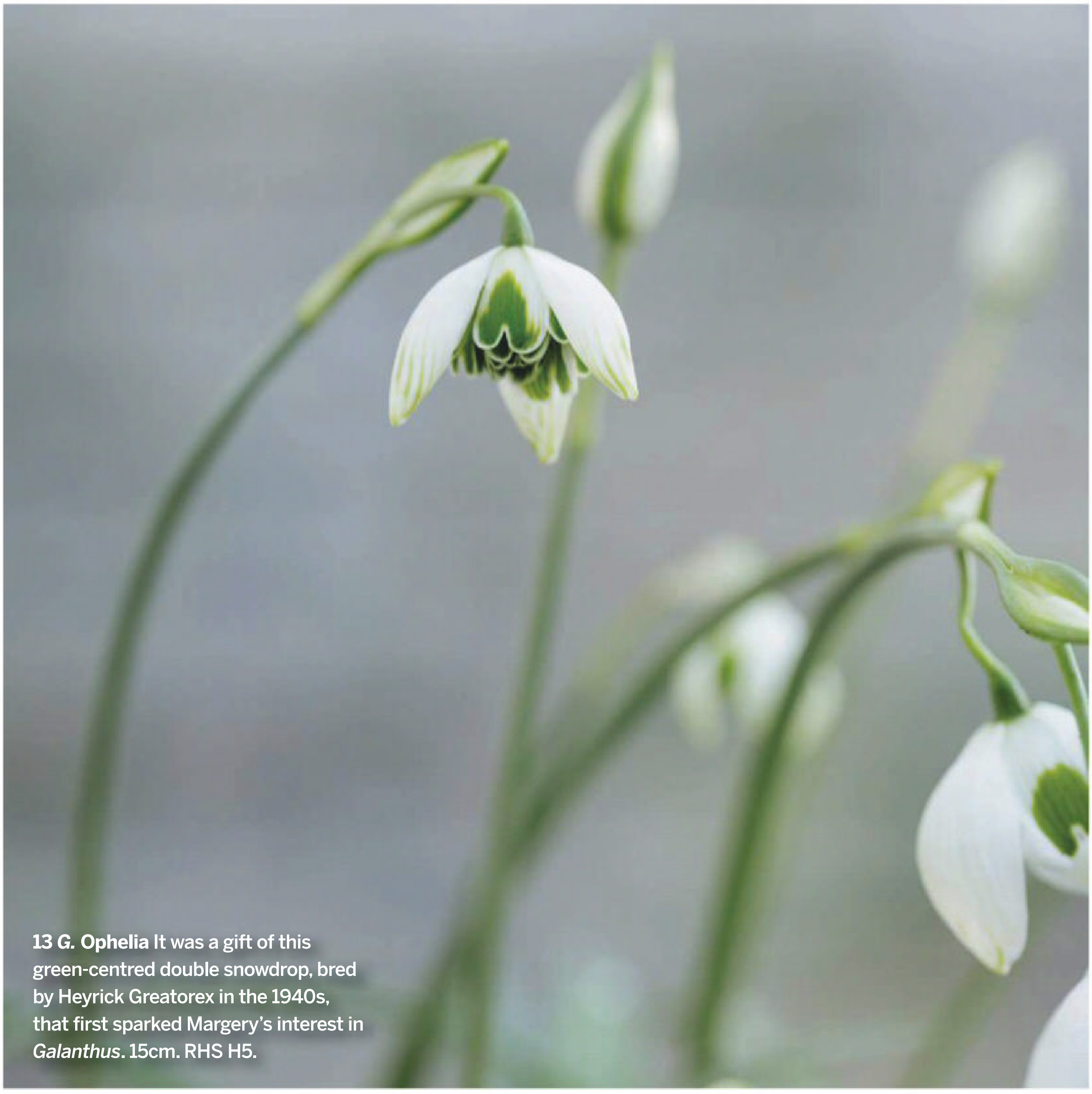


13 *G.* Ophelia It was a gift of this green-centred double snowdrop, bred by Heyrick Greatorex in the 1940s, that first sparked Margery's interest in *Galanthus*. 15cm. RHS H5.

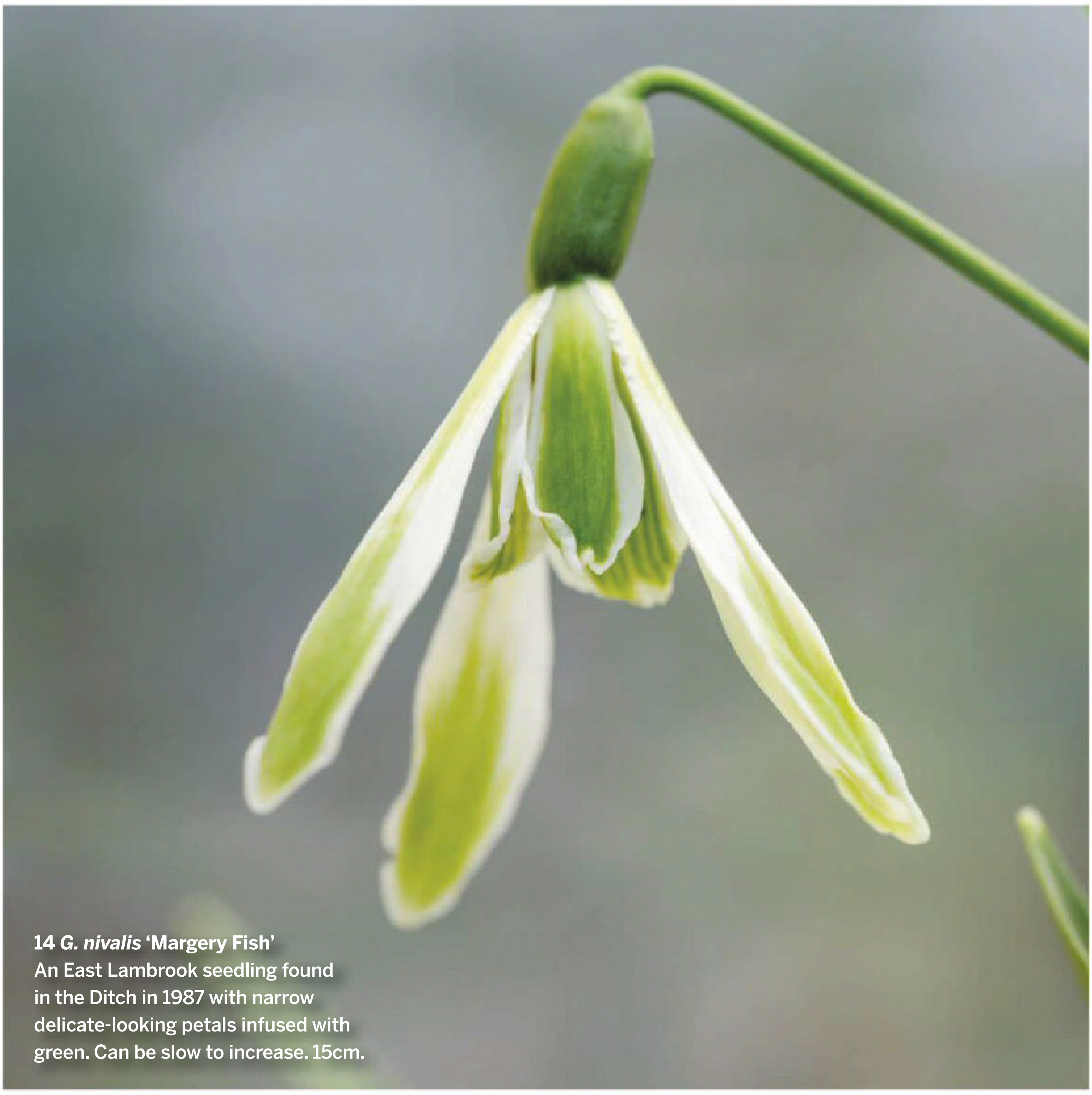
> Margery liked green flowers, especially the green-marked snowdrops, and championed doubles, such as 'Ophelia'

▷ construct, a sunken garden that splits the space in two. She loved wintersweet and winter-flowering Algerian irises, cyclamen, violets and the unsurpassable spring luminosity of primroses. Bulbs and naturalising she really understood. *Tulipa sprengeri* spring everywhere – an ambition to take home and nurture.

Mike Werkmeister and his wife Gail are the current owners and curators of this Grade I-listed garden. They came, like Margery and Walter Fish, after a busy life in London. But they have never worked harder, keeping the flame burning along with Mark Stainer, their inherited head gardener, who has been at East Lambrook for more than 40 years. Mike's idea to have a snowdrop festival for the first time last year has put considerable life into their February opening. Galanthophilia has caught fire among this nation of gardeners. Who would have thought it? Well, Margery Fish of course. Margery liked green flowers, especially the green-marked snowdrops. She championed the doubles, such as *G.* 'Ophelia', because they open even in dim light. She loved *G.* 'Magnet' with its wiry pedicels, the pearls dancing 'en tremblant' like jewellery. She was not a fan of the rare and pricey yellow ones, although she kept *G. nivalis* f. *pleniflorus* 'Lady Elphinstone' in a trough on the sunny side of the Malthouse. Seedlings abound in the garden: *G.* 'Dodo Norton' is a seedling identified in the Ditch, a remarkable snowdrop: thick, short, and with an opaqueness of white akin to sun-block.

All her books are sympathetic, self-effacing and deeply common-sensical. Her deceptively simple voice, melding gardening know-how with memoir, is most remarkably original in her first book *We Made A Garden*. It is a strangely veiled exorcism of her years gardening with her husband until his death just after the war. In the summer of 1937, as a response to the coming of war, the retired editor of the *Daily Mail*, Walter Fish, 63, persuaded his wife that they should move from London. They had been married for only ▷

*Holds an Award of Garden Merit from the Royal Horticultural Society. †Hardiness ratings given where available.



14 *G. nivalis* 'Margery Fish'
An East Lambrook seedling found in the Ditch in 1987 with narrow delicate-looking petals infused with green. Can be slow to increase. 15cm.

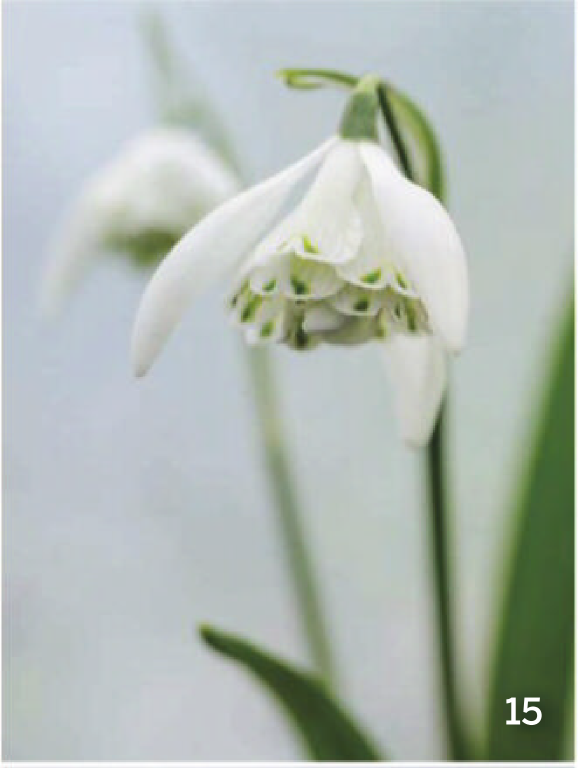
Margery built walls and made paths with her own bare hands, despite changing for dinner every night

▷ four years. Margery was 45; she was born in Stamford Hill in 1892, and properly educated at the Quaker Friends' School, Saffron Waldon. Secretarial college lead to Fleet Street and, as well as being personal secretary to no fewer than six editors of the *Daily Mail*, including Walter, and its publisher Lord Northcliffe, Margery wrote for periodicals such as *The Field*. Stalwart wall-builder and path-maker, in photographs Margery reminds one of Agatha Christie, jowls above the tweed collar and, from beneath the tweed skirt, those legs that taper not a jot as they descend into stout shoes.

As a journalist she knew how to write; as a novice gardener she knew what she liked. She worked at it. She built walls and made paths with her own bare hands, despite changing for dinner every night. She and Walter gardened together cantankerously until he died in 1947, and the merry widow developed into a plantswoman proper. She wrote *We Made A Garden* in 1956, aged 63, and began to open the garden. It was a very different world; no garden centres, no plants freely for sale everywhere as they are now. They came in the post from friends or specialist nurseries, 'rooted slips' wrapped only in damped newspaper. 'One of the most delightful things about gardening is the freemasonry it gives with other gardeners,' wrote Margery, a generous thought and a truth that abides. The freemasonry is alive and well and, it seems, her garden will be kept going, the snowdrops ever-increasing and ever more enjoyed. ☐

USEFUL INFORMATION

Address East Lambrook Manor Gardens, East Lambrook, South Petherton, Somerset TA13 5HH. **Tel** 01460 240328. **Web** eastlambrook.com **Open** February to October, see website for details. Admission £6. The second East Lambrook Festival of Snowdrops takes place throughout February, see website for details.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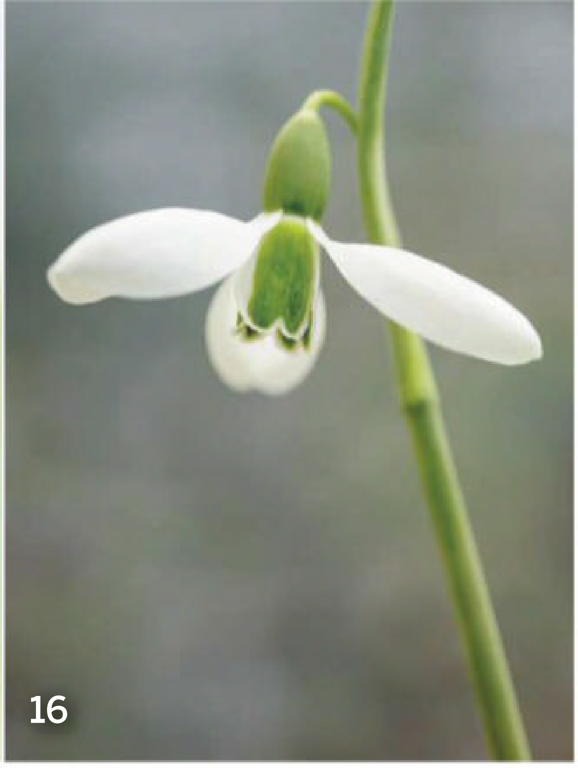
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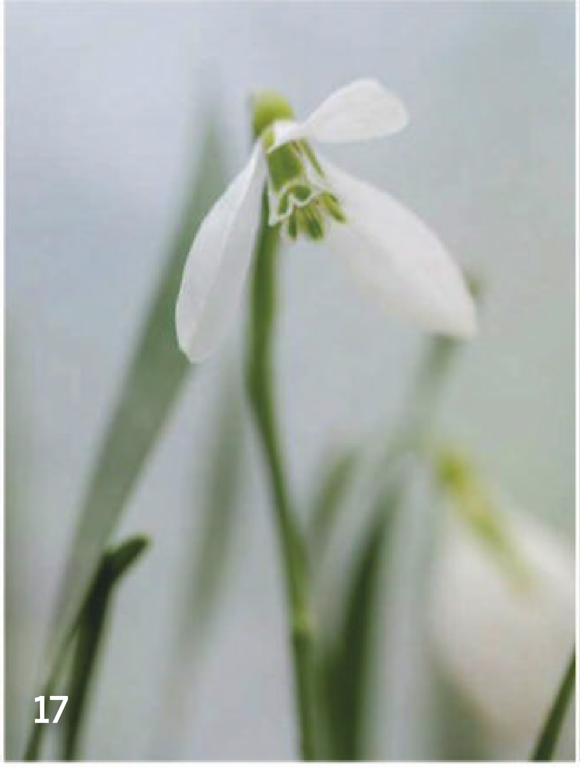
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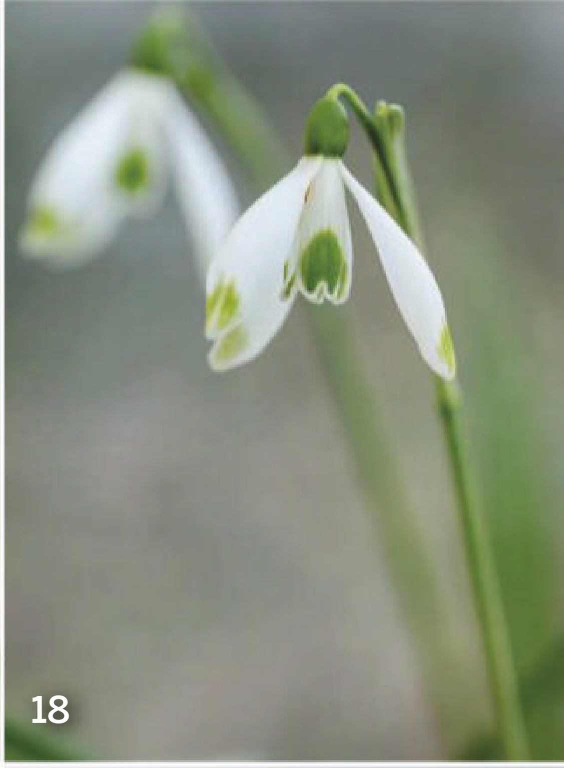
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26 SNOWDROPS CONTINUED

15 *G.* 'Lady Beatrix Stanley' This aristocratic snowdrop has large, well-shaped double flowers with long, narrow, pointed sepals that enclose layers of white tepals, faintly edged with green. Early flowering, this snowdrop increases well. 12cm. AGM. RHS H5.

16 *G.* 'Washfield Colesbourne' The inner mark is such a dark green one can feel the excitement of the miniaturists. It is also tall and majestic with large flowers. 20cm.

17 *G. gracilis* A species whose name and look I remember by thinking the leaves look grassy with thin twisted leaves, although its name actually comes from the Latin for slender or graceful, which it certainly is. 12cm.

18 *G.* 'Sir Henry B-C' Discovered in 2006 at East Lambrook, growing among a clump of 'Walter Fish' and named after Margery Fish's nephew, Sir Henry Boyd-Carpenter who inherited the garden after Margery's death – later selling it to the Nortons. Its elegant, long, outer segments have a green band near the tips. 15cm.

19 *G. plicatus* 'Madeleine' Named by the plantsman and snowdrop expert Joe Sharman for his niece in 2002, it is a vigorous snowdrop with yellow markings and a greenish yellow ovary. The colour varies depending on site but at East Lambrook they are grown in a pot. 15cm.

20 *G.* 'Wisley Magnet' I like that the flowers fling their petals out like Dumbo's ears when he flew. This also has the thin, bendy, pedicel that makes it dance in the wind – a captivating trait in a snowdrop. Good green markings. 16cm.

21 *G. elwesii* 'Marjorie Brown' A snowdrop with large, clear, white single flowers that have an inverted green V on the inner segment, However, it is the very distinctive, large, supervolute, arching, blue-grey glaucous leaves that make this snowdrop truly stand out. 17cm.

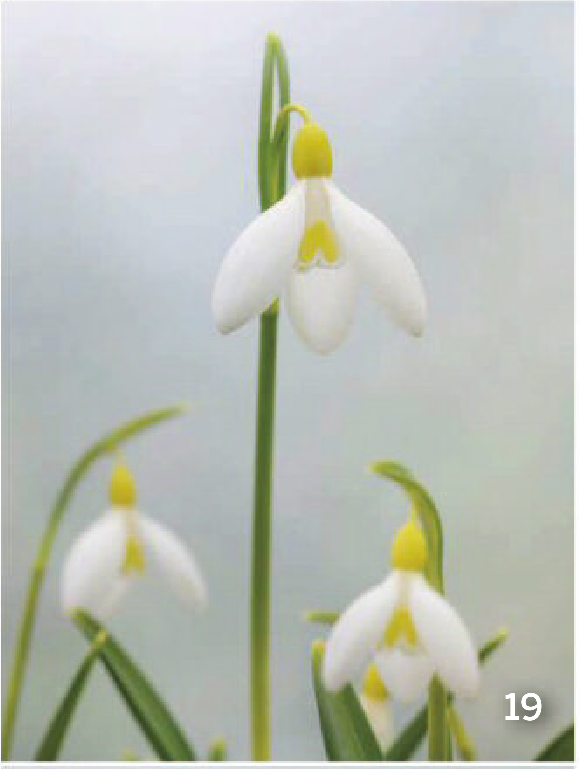
22 *G.* 'Seagull' This robust snowdrop is both large and thickly textured, and I particularly like its chunky, sculptured and honey-scented flowers. It is also easy to grow. 23cm.

23 *G.* 'Erway' Found in the garden of Shropshire farm called Erway, which was home to the celebrated late gardener Netta Statham. It is a mid-season flowerer and has a large, green, elongated ovary. 16cm.

24 *G.* 'Dodo Norton' This diminutive hybrid was found growing in the Ditch in the 1990s and was named, in around 2000, by snowdrop expert Matt Bishop after Dodo Norton who with her husband Andrew owned East Lambrook Manor in the 1980s and 1990s. It's now a highly prized miniature snowdrop. 8cm.

25 *G.* 'Midas' Named by Alan Street of Avon Bulbs, who spotted it in a wood near the nursery in 2011, its green markings turn a golden yellow a few days after first opening. Possibly, a seedling between *G. nivalis* 'Blonde Inge' and *G. plicatus* 'Trym', it is best in some sun as is often the way with yellows. 11cm.

26 *G.* 'Ecusson d'Or' Discovered by Mark Brown in Northern France. Sought after for its unusual combination of yellow tips of both inner and outer segments. This *G.* x *valentinei* hybrid is best in some sun as is often the way with yellows. 10cm.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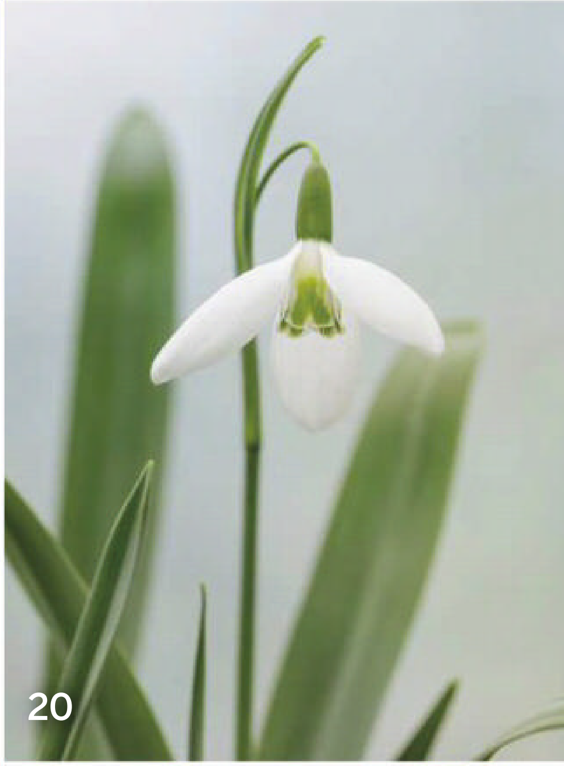
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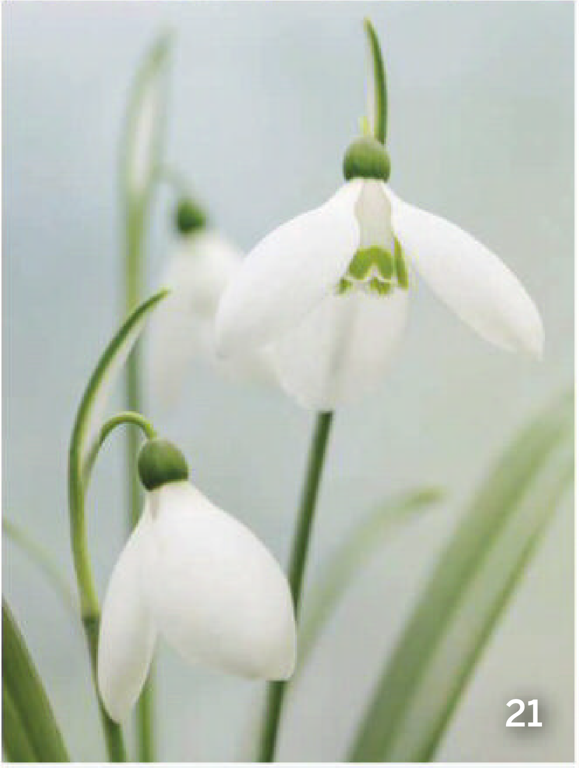
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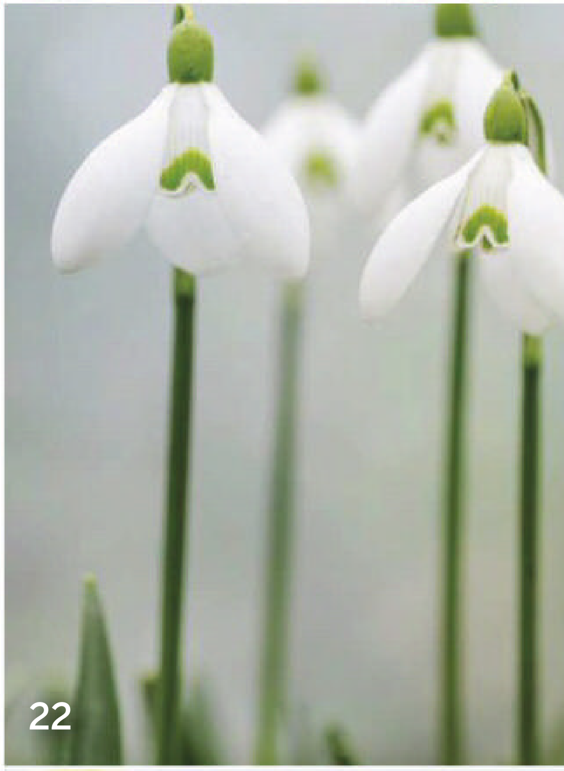
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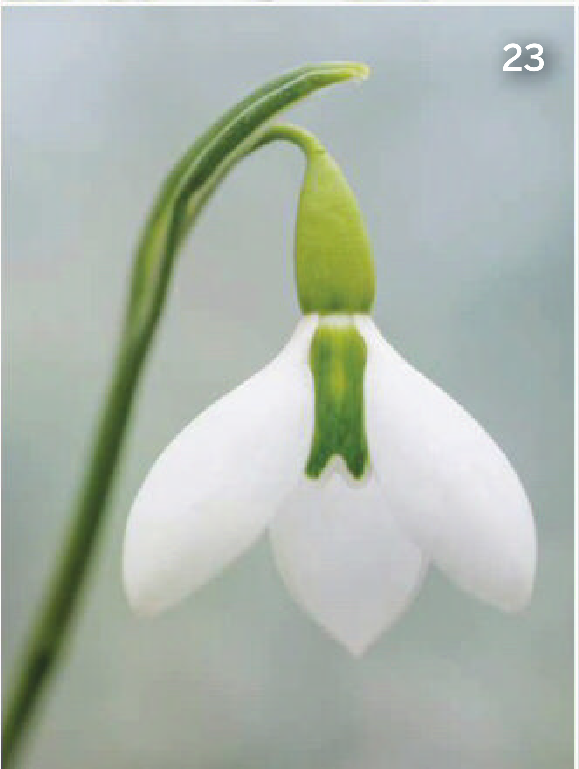
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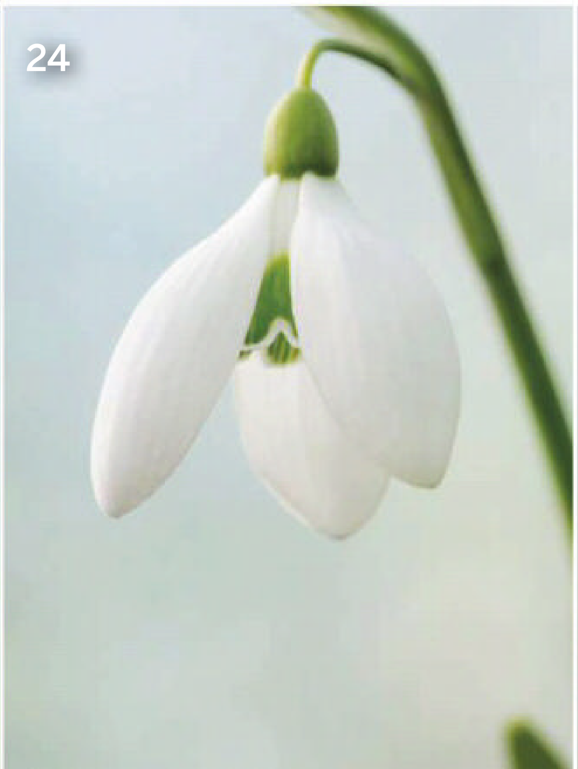
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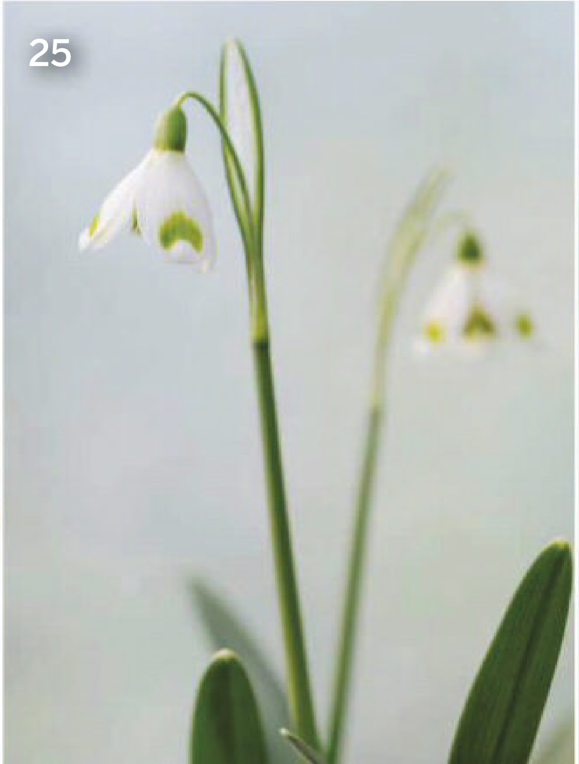
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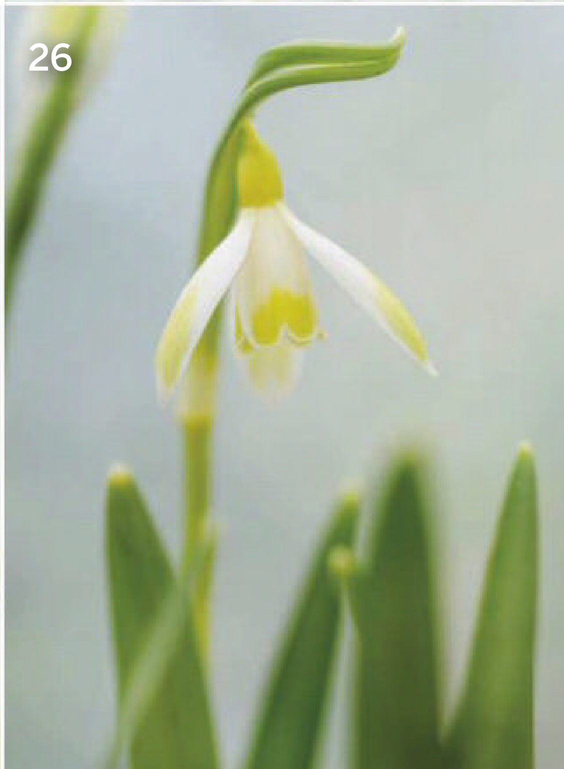
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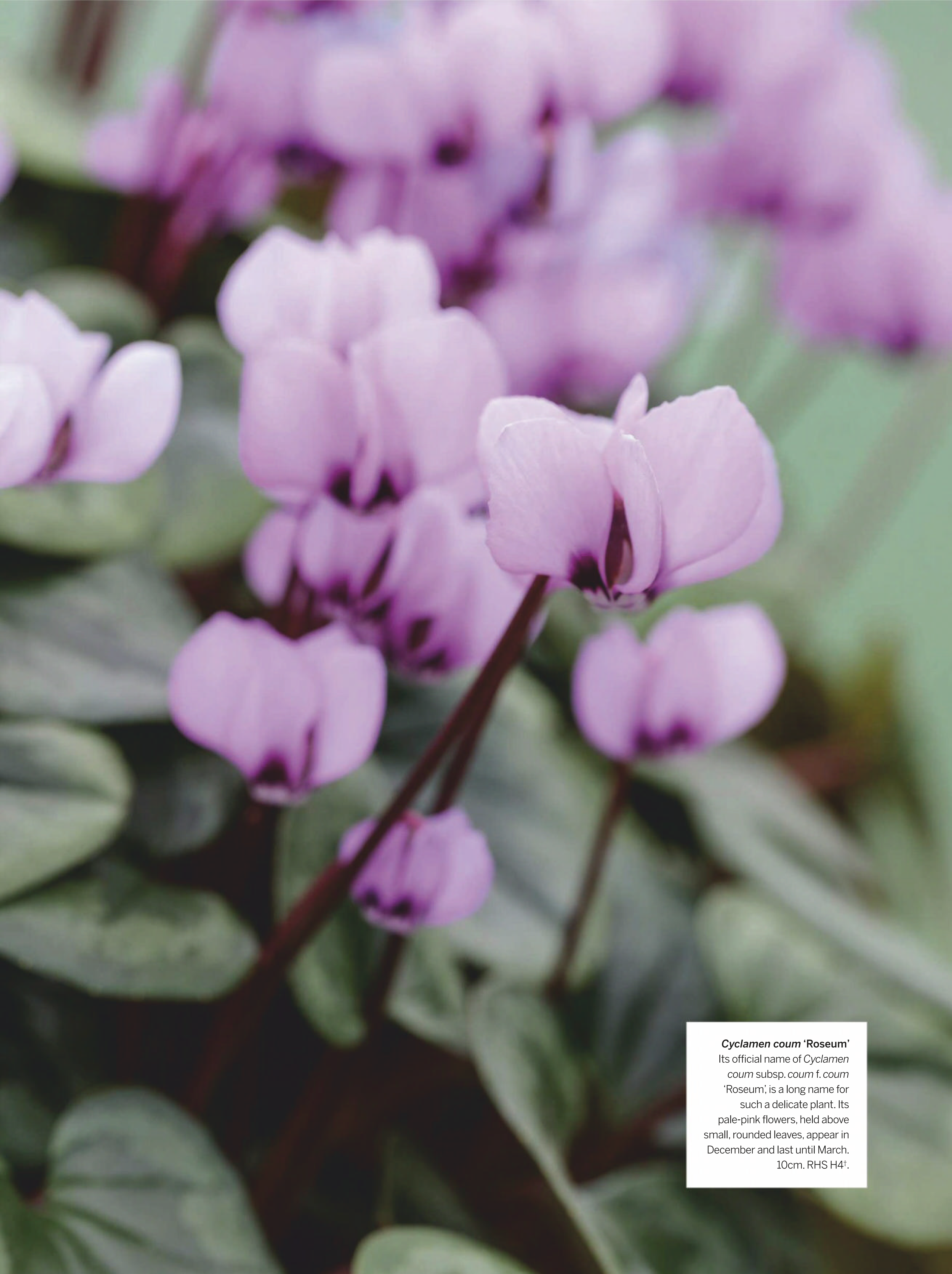
HARDY CYCLAMEN

With their delicate flowers and patterned foliage, cyclamens are a welcome sight in February when so little else is in flower. A succession of species can provide colour from September to March

WORDS **JOHN HOYLAND** PHOTOGRAPHS **JASON INGRAM**



***Cyclamen coum* 'Roseum'**
Its official name of *Cyclamen coum* subsp. *coum* f. *coum* 'Roseum', is a long name for such a delicate plant. Its pale-pink flowers, held above small, rounded leaves, appear in December and last until March. 10cm. RHS H4†.

A French nursery rhyme announces that summer is over when the meadows fill with colchicums. In my garden I notice the change into autumn not from colchicums or autumn's leaf changing colours but from the pink or white flowers of cyclamen that begin to appear under shrubs, in the short grass and hugging the base of trees. Long lived, undemanding and with a resilience masked by the delicacy of their flowers, *Cyclamen* are indispensable. From September onwards there are species of hardy cyclamen that will flower in relay until March.

The first to flower and the most widely grown is *Cyclamen hederifolium*, which is widespread in deciduous woodlands across a swathe of southern Europe and on Mediterranean islands. The plant is a tuber that remains dormant throughout the summer to be woken by the drop in temperature and the start of the autumn rains. The flowers appear first, with tight buds unfurling to pink, white, sometimes magenta petals that sweep backwards, the flower nodding downwards to protect its pollen from rain. The leaves appear soon afterwards in a wide variety of shapes and patterns: rounded, heart-shaped or ivy-like (hederifolium means 'ivy-leaved'); smooth, crimped or toothed margins; from plain green or silver to delicately patterned in grey or pewter and often with purplish undersides.

There are other species that flower alongside *C. hederifolium* in the autumn. *C. mirabile* has sweetly perfumed flowers whose pale-pink petals have an upward twist. The leaves are typically heavily marbled with a silvery frosting. It is very similar to *C. cilicium*, blooming at the same time, which has flowers that smell deliciously of honey. It is not as hardy as other species but will grow in sheltered gardens not prone to heavy frosts.

As *C. hederifolium* signals the slow wind down to winter so *C. coum* heralds the start of the gardening year with its first flowers pushing open around Christmas and then appearing sporadically until March. Ideally, it prefers slightly richer soils than its earlier-flowering cousin but is otherwise as stalwart. The flowers encompass the same colour range of pinks, magentas and white and there are few sights more cheering than their sparkling flowers shining through a dour February day.

Like *C. hederifolium*, *C. coum* produces seedlings with a lot of variation in the foliage, which can be a delight in the garden but causes headaches for nurserymen. *C. coum* Pewter Group includes plants with leaves with a matt pewter sheen but I have often seen plants under that name with foliage that ranges from deep green to bright silver. If you are fussy about the look of your cyclamen buy them when you can see the leaves and flowers.

Other species of spring-flowering cyclamen tend not to be as robust as *C. coum*. *C. pseudibericum* has large magenta petals and smells of violets but will not thrive in cold, wet gardens. If you garden in an area with mild winters and can provide it with shade, *C. repandum*, with perfumed, reddish-ink flowers and scalloped leaves, is a treasure.

Don't be tempted to grow *C. hederifolium* and *C. coum* together. It might sound like a good form of succession planting but *C. hederifolium* is much more vigorous and will soon overwhelm the *C. coum*. If your garden is large enough, grow the two well apart, otherwise stick to one species. In my garden *C. coum* romps around in short grass, and even seeds itself into paving cracks. Elsewhere, I have seen it planted in borders among *Sternbergia lutea* and the autumn crocus, *Crocus speciosus*. In the wild *C. coum* grows among primulas and hellebores, which is always a sign that a plant combination will triumph in the garden. Wherever you plant them, cyclamen will insist on seeding themselves into places they prefer. Leave them to find their own setting. I have learned that where they are happiest is where they are most beautiful. □

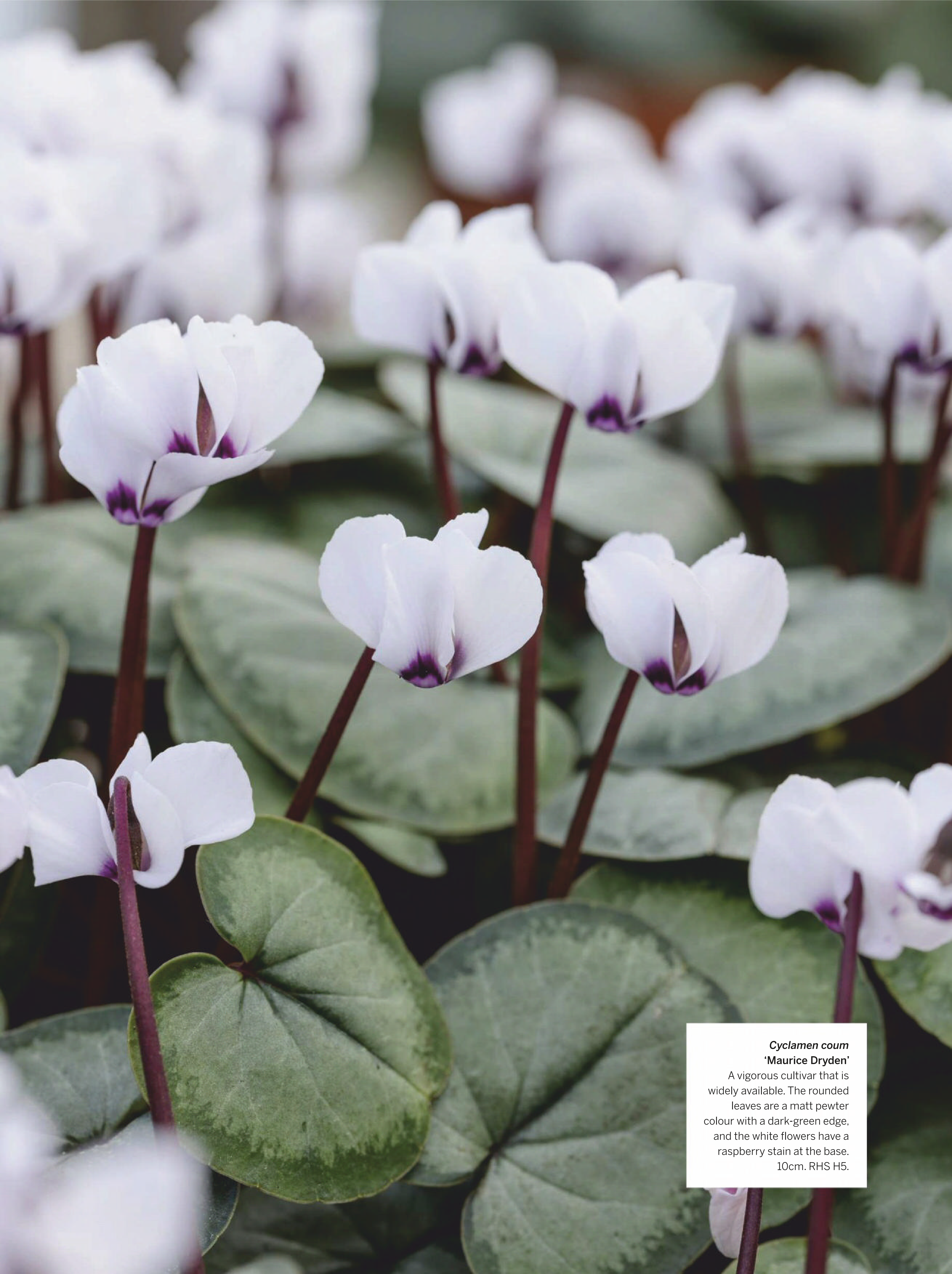
• Author John Hoyland is a plantsman and garden writer. His recommendations for hardy cyclamen continue over the next five pages.

PLANT PROFILE

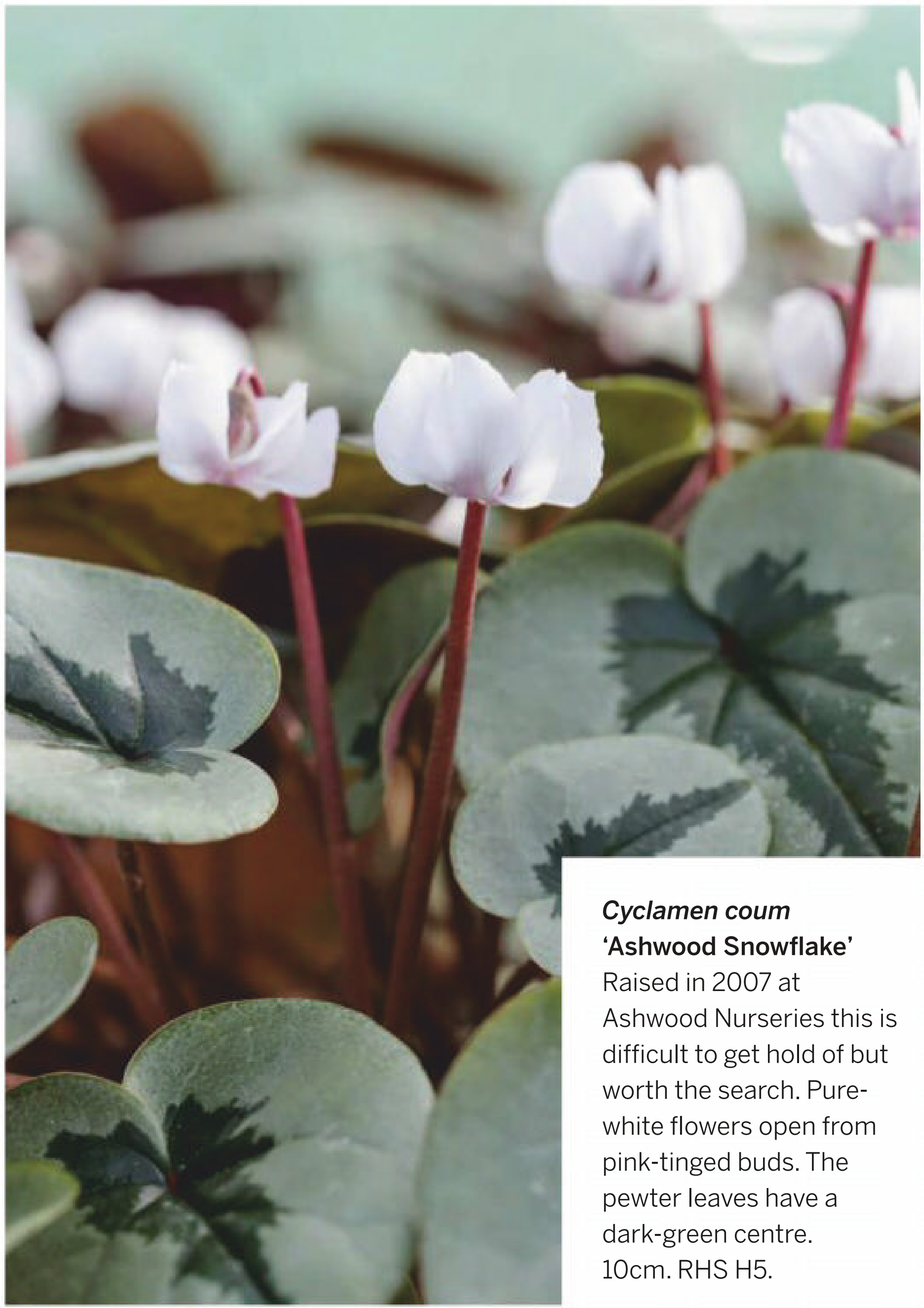
What A genus of about 20 tuberous perennials grown for their pink and white flowers that appear at a time when few other plants are flowering.
Origins Most cyclamen are found around the Mediterranean and across southern France, Italy, Greece and into Turkey. Habitat ranges from deciduous woodlands to scrubland and rocky areas.
Season Some species flower from September to December, others from December to March.
Size Most grow to about 10cm tall. Established tubers can reach the size of a dinner plate and produce dozens of flowers.
Conditions In general, hardy cyclamen prefer poor, well-drained soils in full or part shade.
Hardiness RHS H4 and H5 USDA 7b-9a.

*Holds an Award of Garden Merit from the Royal Horticultural Society.
[†] Hardiness ratings given where available.

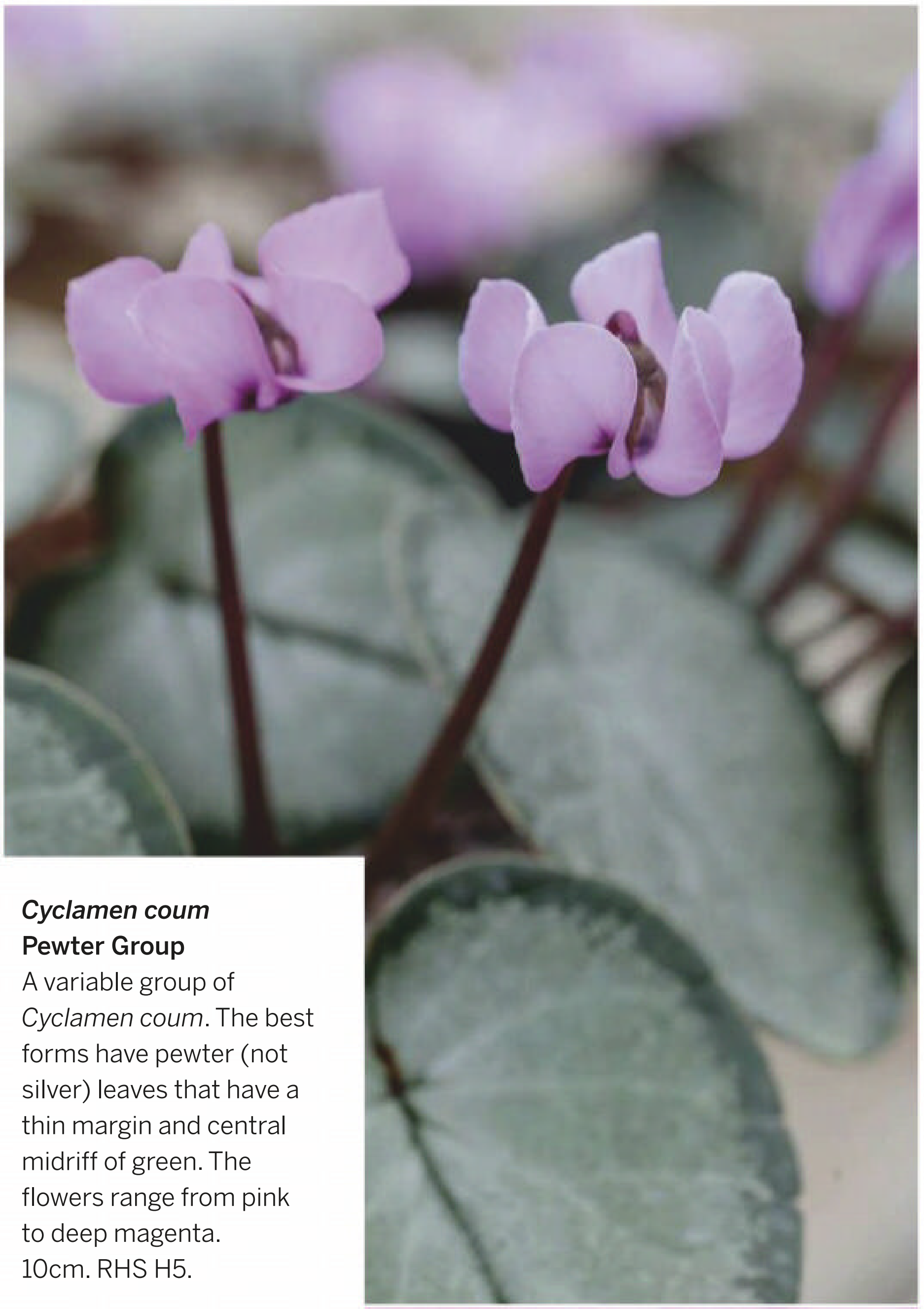
Ashwood Nurseries
Under the direction of John Massey (above), Ashwood Nurseries, where the images for this feature were taken, has won dozens of Gold Medals for its cyclamen displays at RHS flower shows. As well as growing species cyclamen the nursery also selects seedlings of its most interesting plants, which can be seen at the nursery or in John's garden when it opens on 8 February.
ashwoodnurseries.com



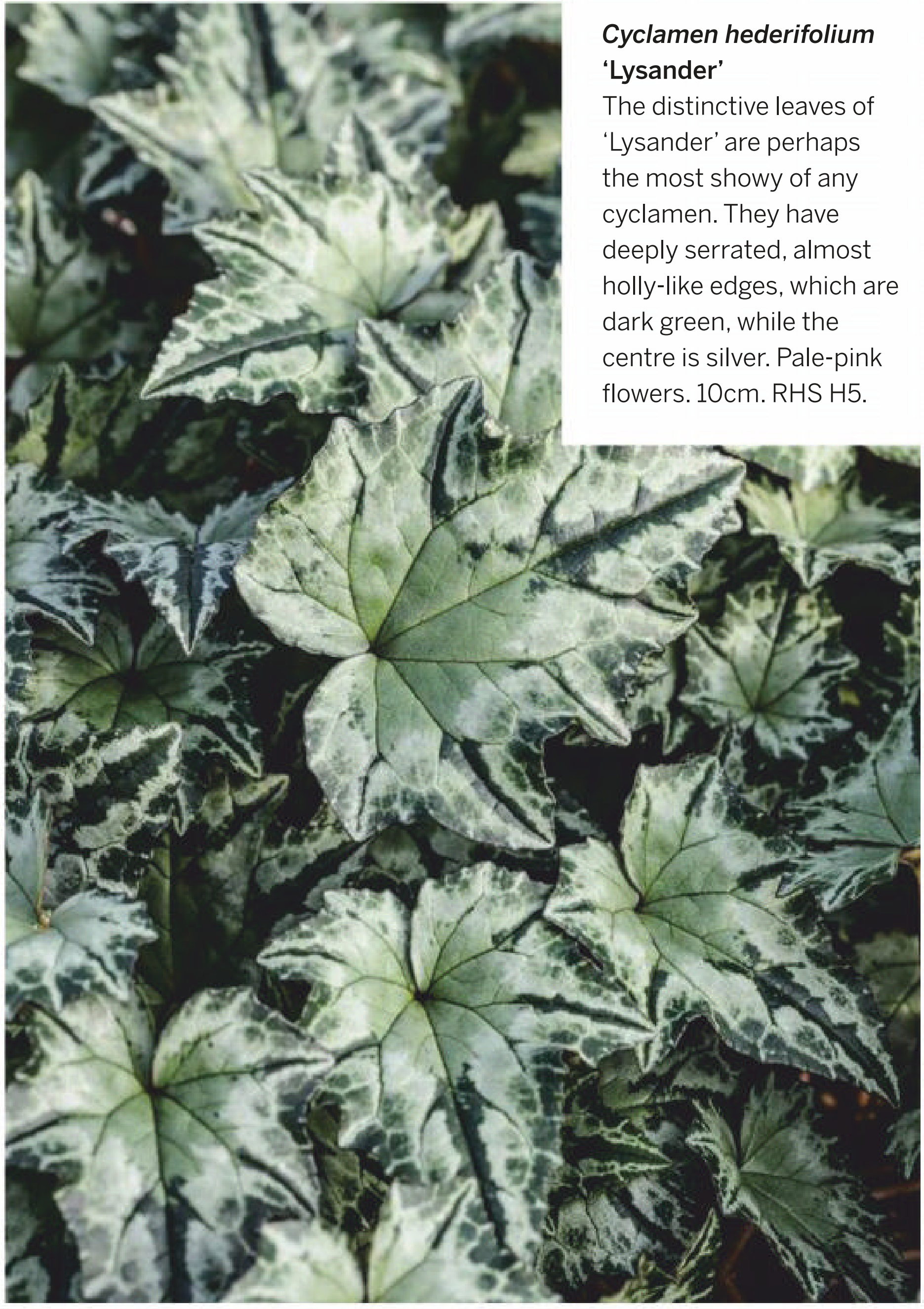
Cyclamen coum
'Maurice Dryden'
A vigorous cultivar that is widely available. The rounded leaves are a matt pewter colour with a dark-green edge, and the white flowers have a raspberry stain at the base. 10cm. RHS H5.



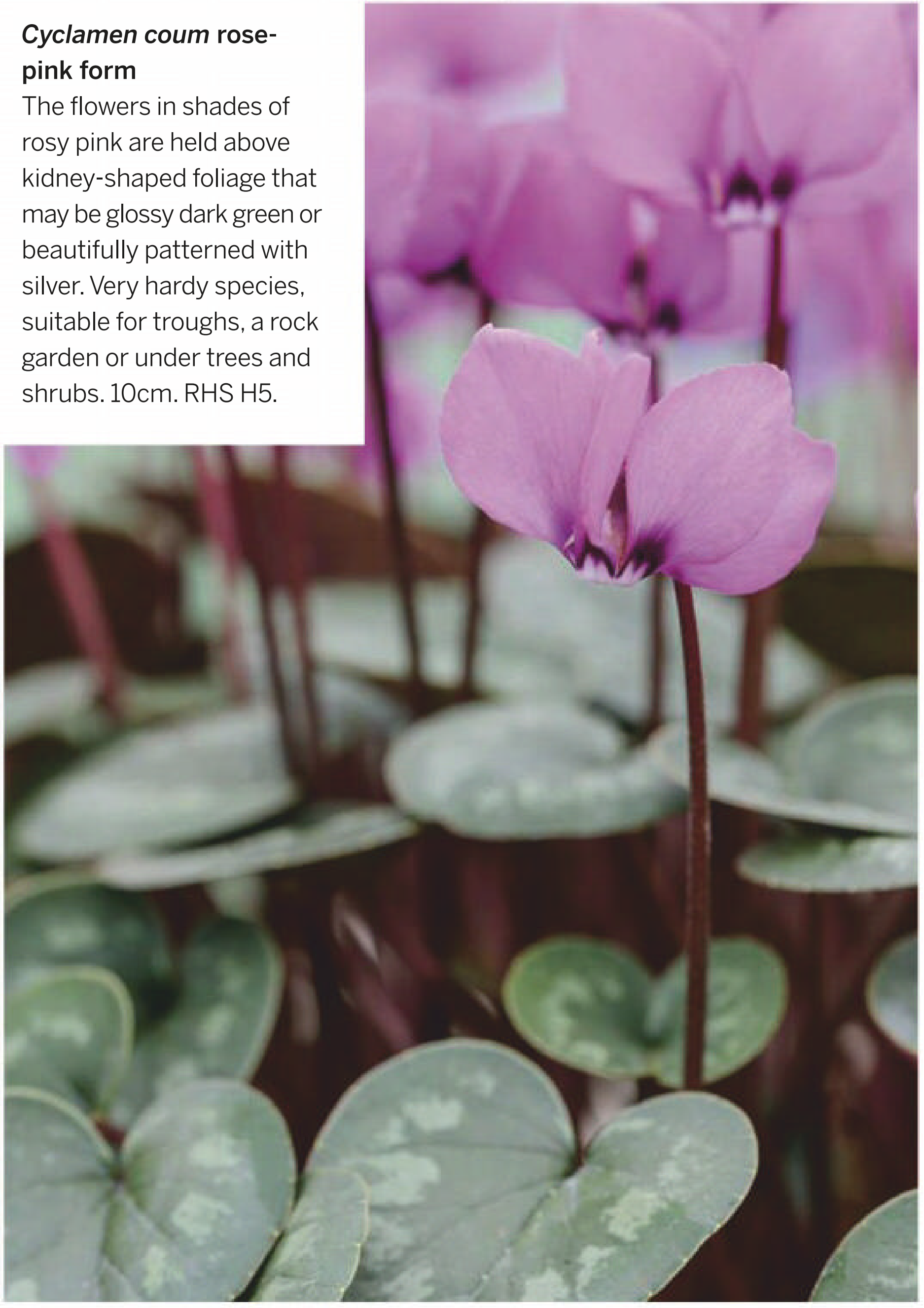
Cyclamen coum **'Ashwood Snowflake'**
Raised in 2007 at Ashwood Nurseries this is difficult to get hold of but worth the search. Pure-white flowers open from pink-tinged buds. The pewter leaves have a dark-green centre. 10cm. RHS H5.



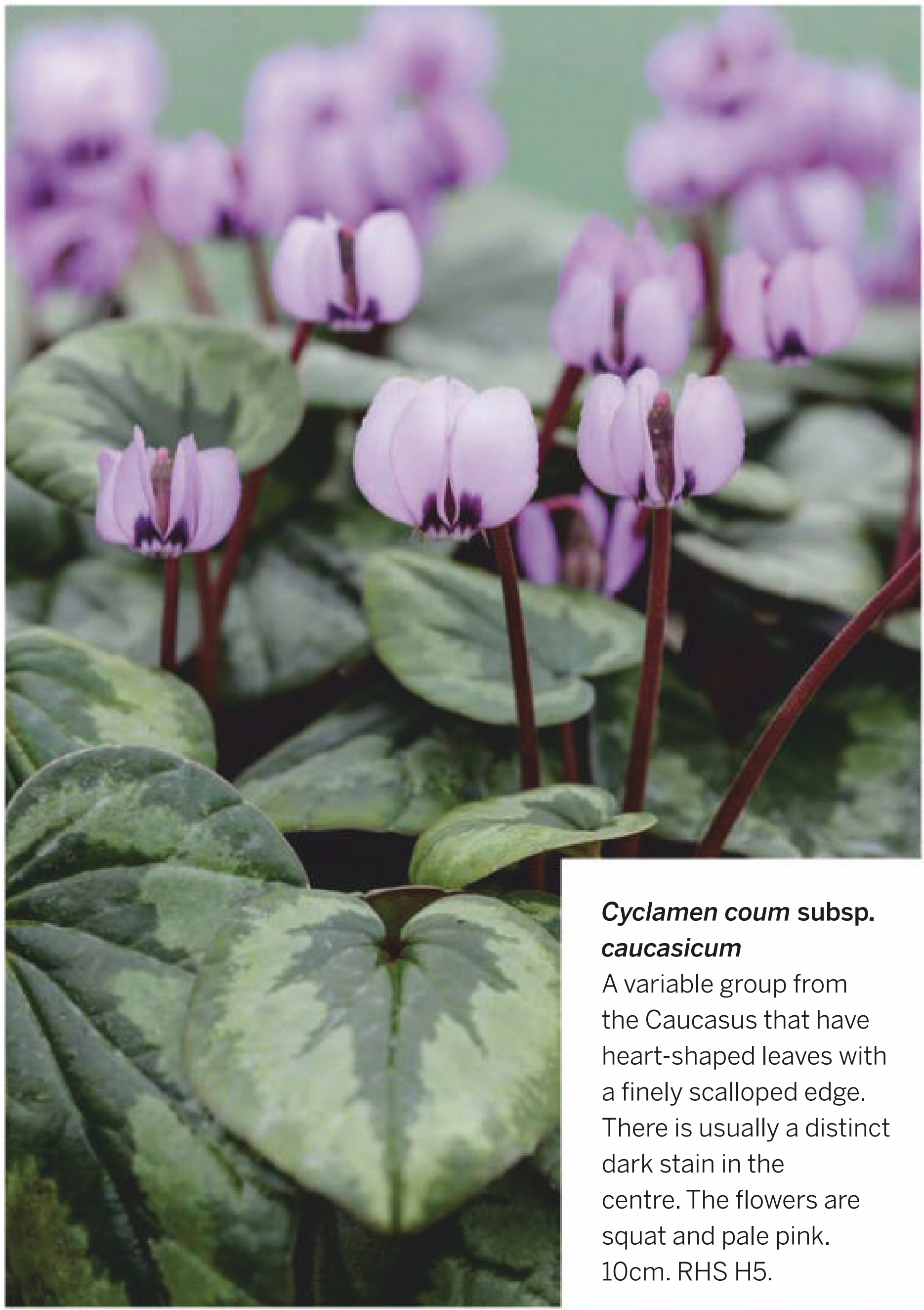
Cyclamen coum **Pewter Group**
A variable group of *Cyclamen coum*. The best forms have pewter (not silver) leaves that have a thin margin and central midriff of green. The flowers range from pink to deep magenta. 10cm. RHS H5.

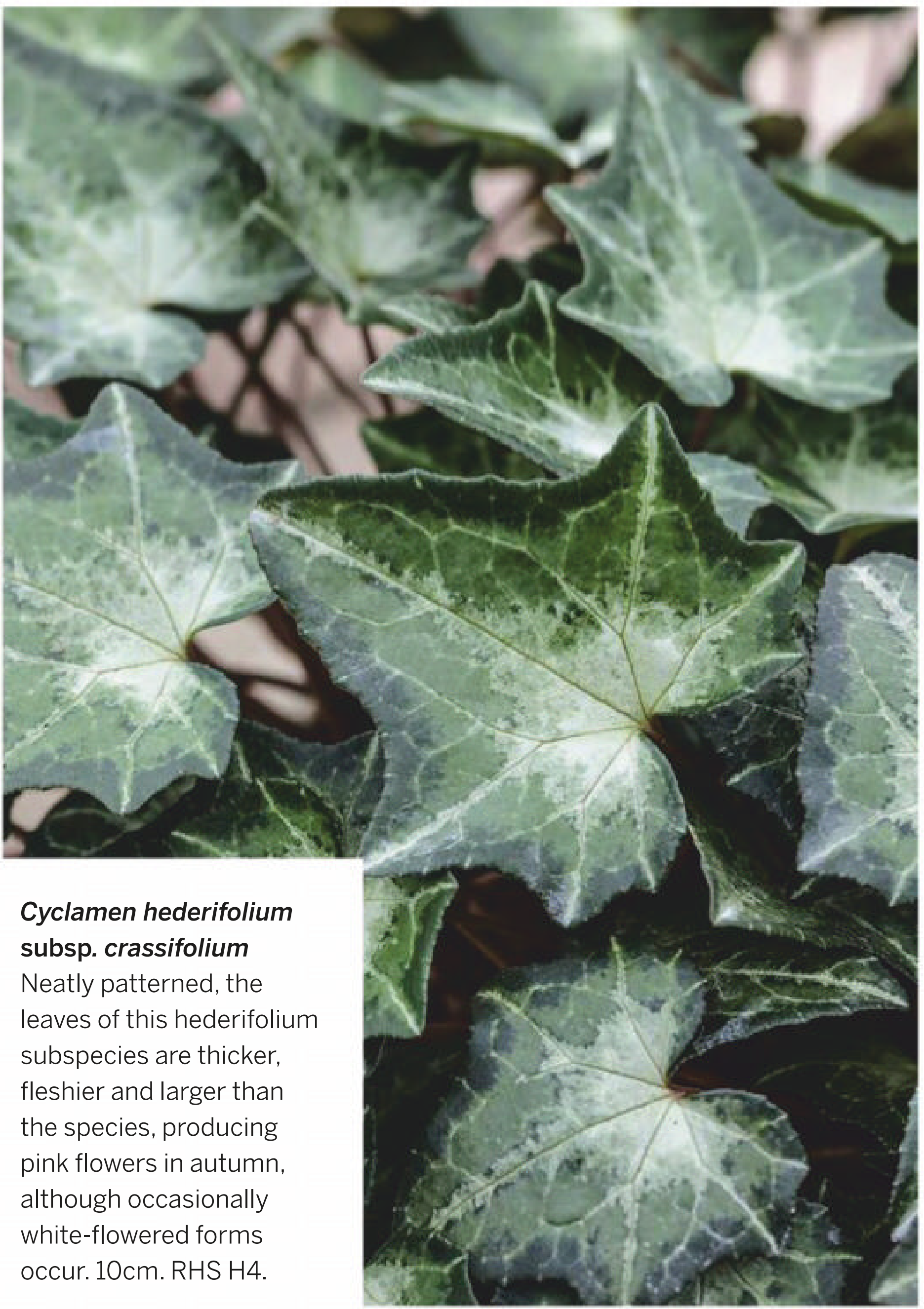


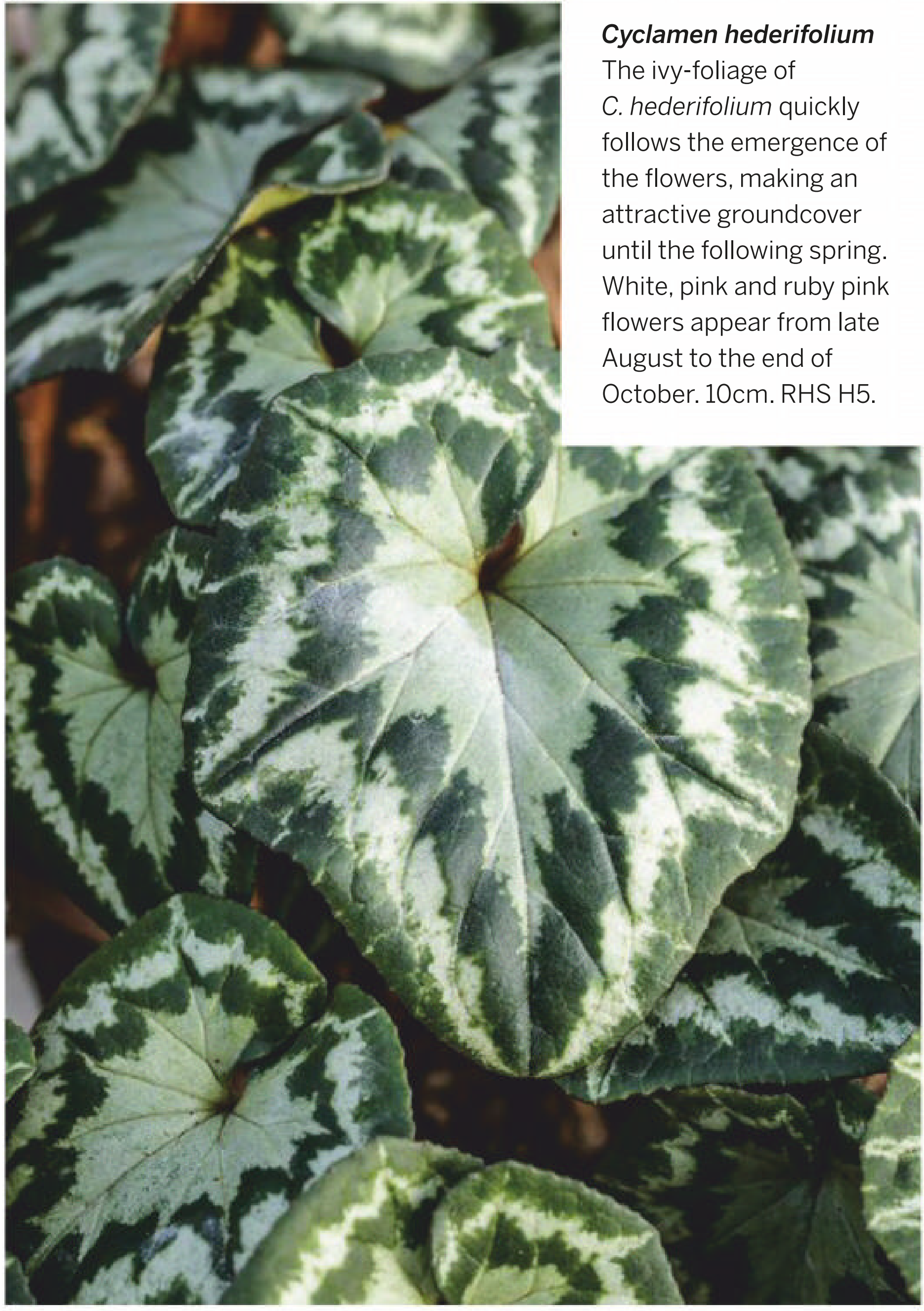
Cyclamen hederifolium **'Lysander'**
The distinctive leaves of 'Lysander' are perhaps the most showy of any cyclamen. They have deeply serrated, almost holly-like edges, which are dark green, while the centre is silver. Pale-pink flowers. 10cm. RHS H5.

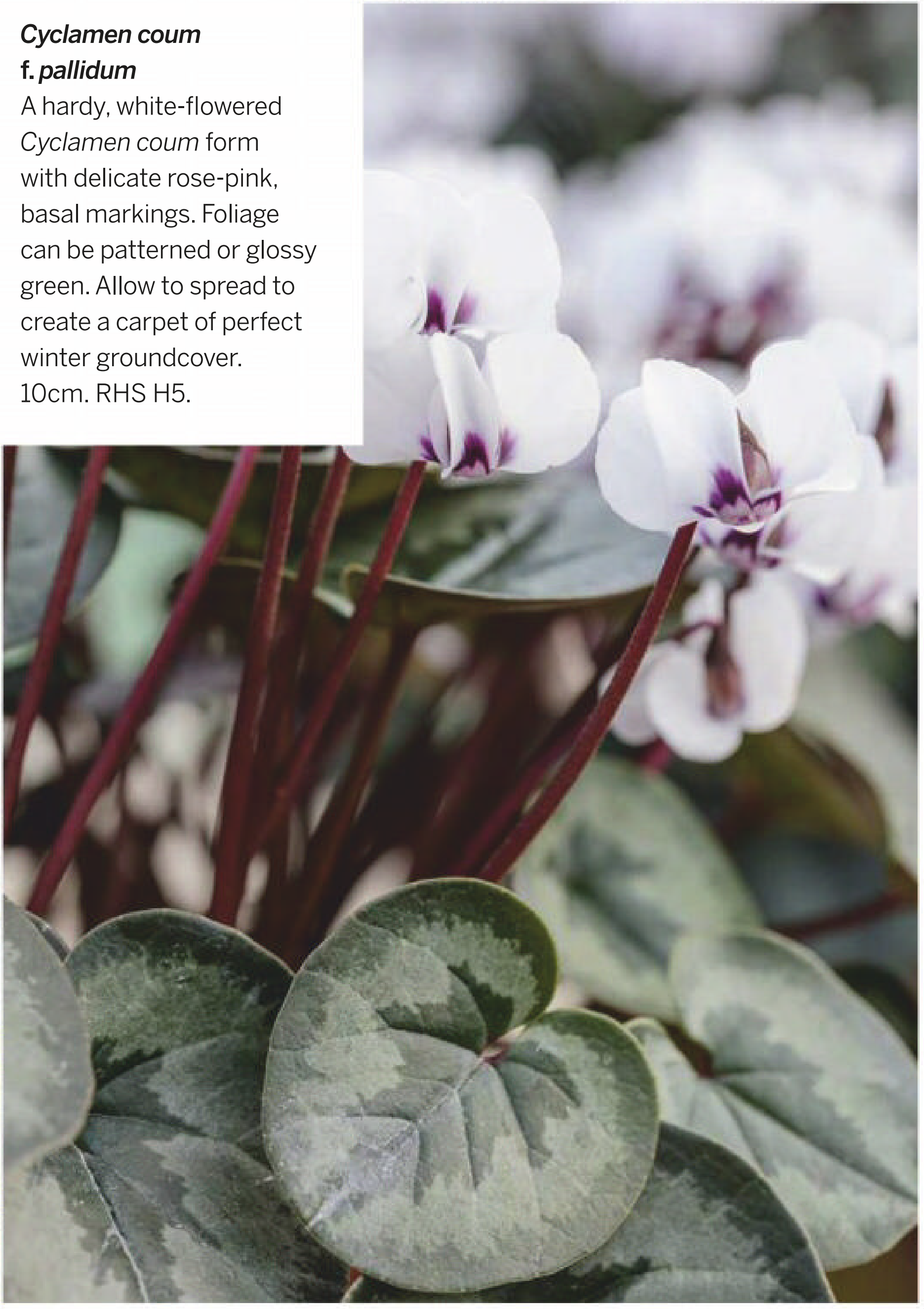


Cyclamen coum **rose-pink form**
The flowers in shades of rosy pink are held above kidney-shaped foliage that may be glossy dark green or beautifully patterned with silver. Very hardy species, suitable for troughs, a rock garden or under trees and shrubs. 10cm. RHS H5.







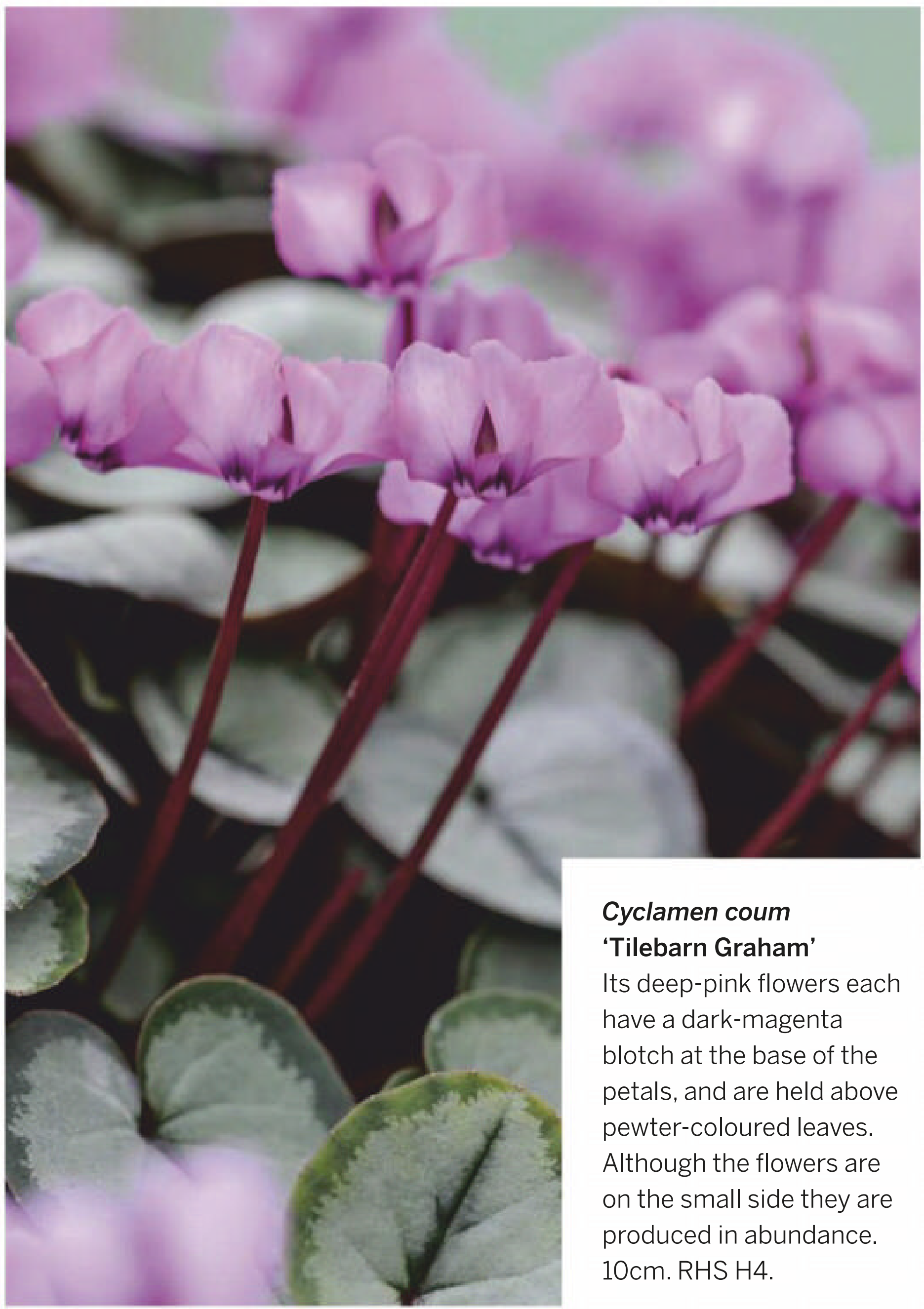


Cyclamen coum* subsp. *caucasicum
A variable group from the Caucasus that have heart-shaped leaves with a finely scalloped edge. There is usually a distinct dark stain in the centre. The flowers are squat and pale pink. 10cm. RHS H5.

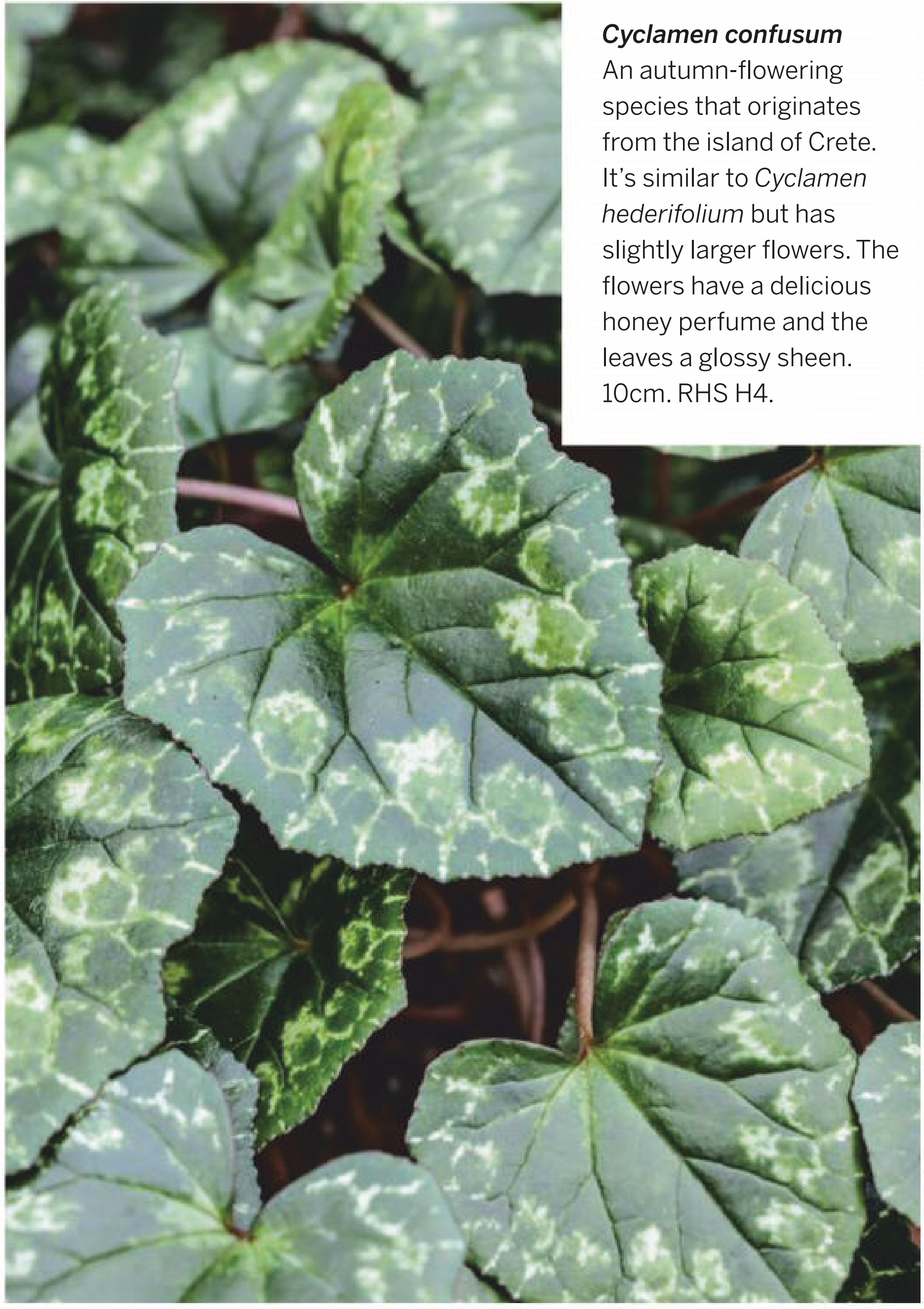
Cyclamen hederifolium
The ivy-foliage of *C. hederifolium* quickly follows the emergence of the flowers, making an attractive groundcover until the following spring. White, pink and ruby pink flowers appear from late August to the end of October. 10cm. RHS H5.

Cyclamen hederifolium* subsp. *crassifolium
Neatly patterned, the leaves of this hederifolium subspecies are thicker, fleshier and larger than the species, producing pink flowers in autumn, although occasionally white-flowered forms occur. 10cm. RHS H4.

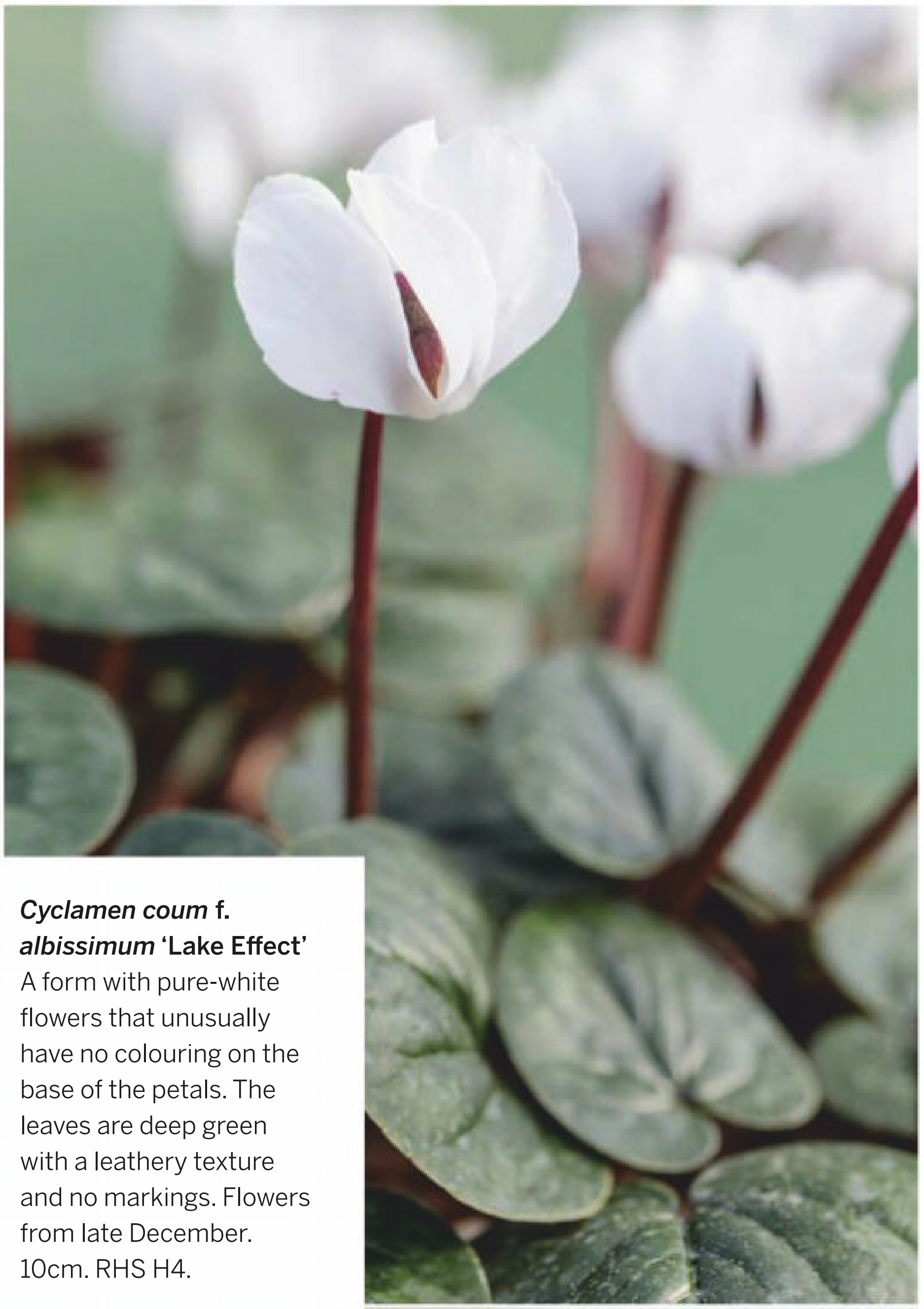
Cyclamen coum* f. *pallidum
A hardy, white-flowered *Cyclamen coum* form with delicate rose-pink, basal markings. Foliage can be patterned or glossy green. Allow to spread to create a carpet of perfect winter groundcover. 10cm. RHS H5.



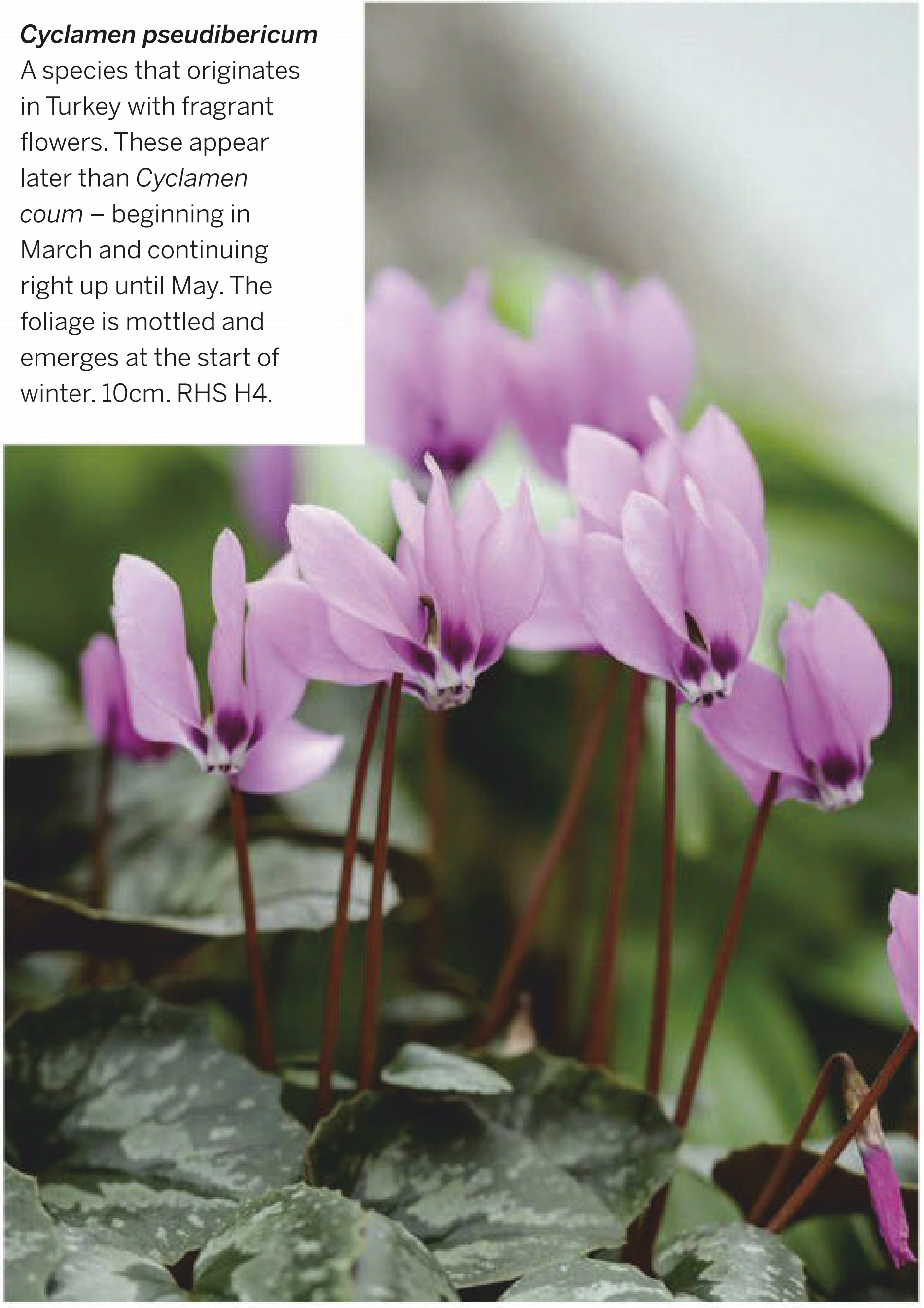
***Cyclamen coum* 'Tilebarn Graham'**
Its deep-pink flowers each have a dark-magenta blotch at the base of the petals, and are held above pewter-coloured leaves. Although the flowers are on the small side they are produced in abundance. 10cm. RHS H4.



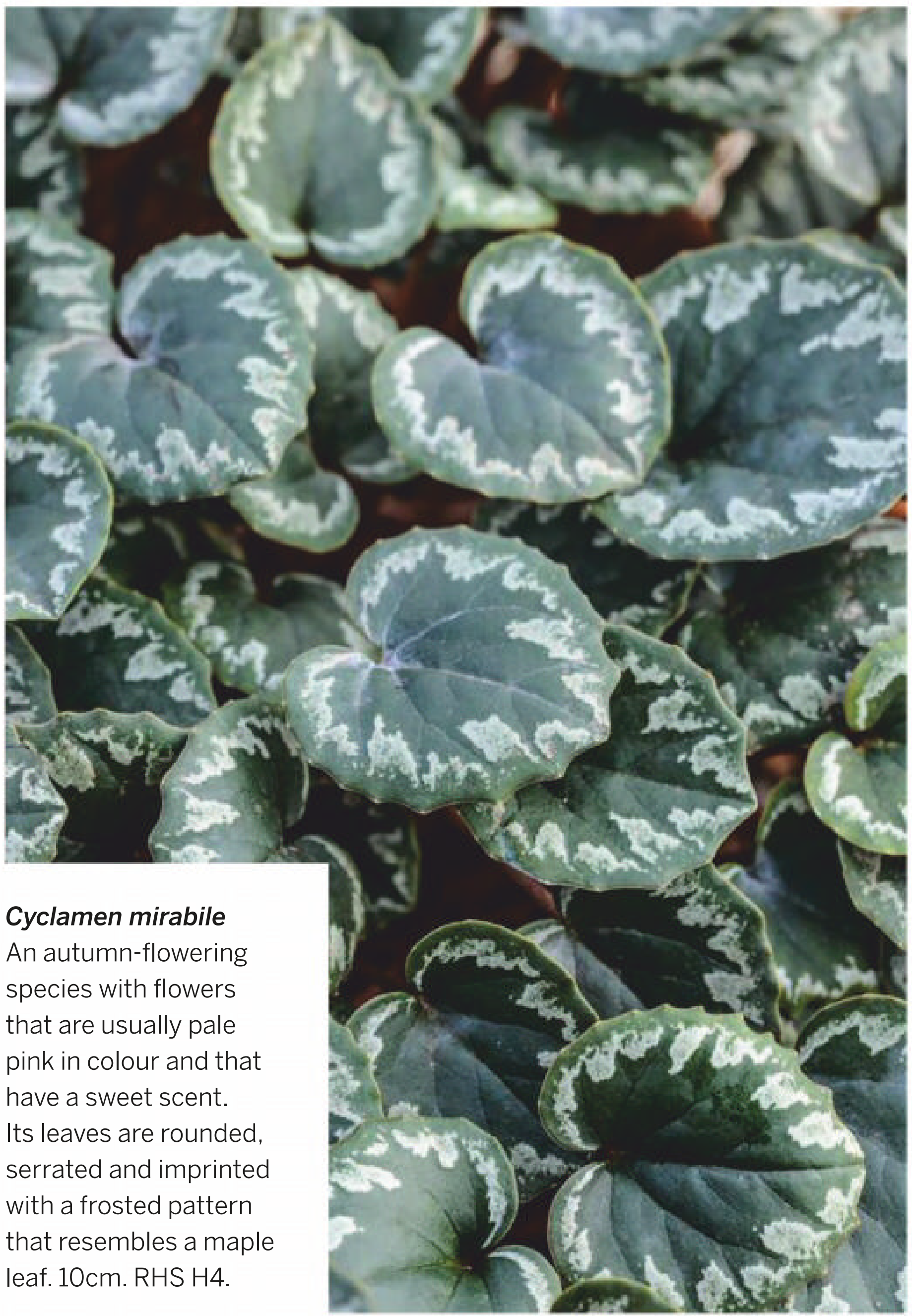
Cyclamen confusum
An autumn-flowering species that originates from the island of Crete. It's similar to *Cyclamen hederifolium* but has slightly larger flowers. The flowers have a delicious honey perfume and the leaves a glossy sheen. 10cm. RHS H4.



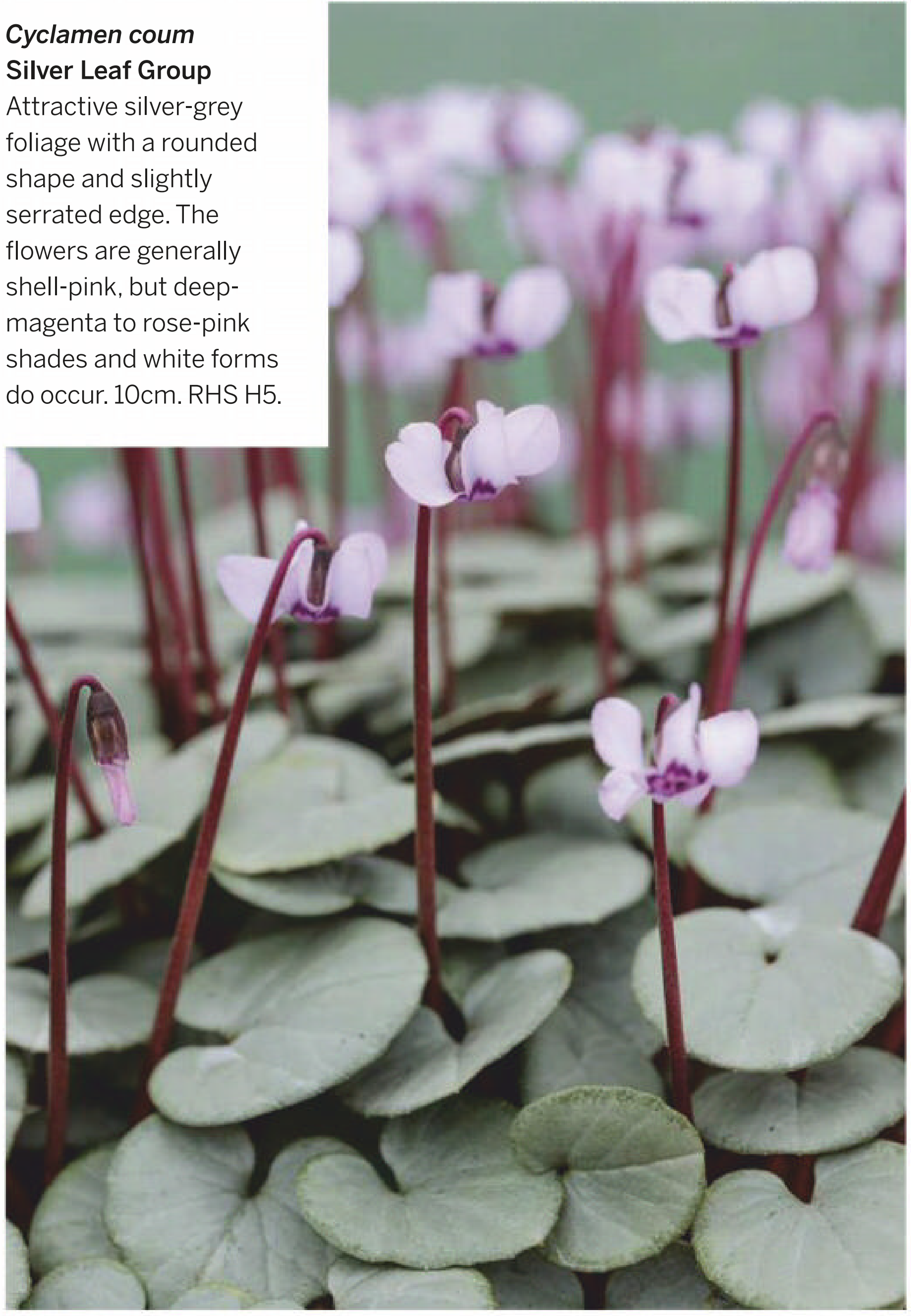
***Cyclamen coum* f. *albissimum* 'Lake Effect'**
A form with pure-white flowers that unusually have no colouring on the base of the petals. The leaves are deep green with a leathery texture and no markings. Flowers from late December. 10cm. RHS H4.



Cyclamen pseudibericum
A species that originates in Turkey with fragrant flowers. These appear later than *Cyclamen coum* – beginning in March and continuing right up until May. The foliage is mottled and emerges at the start of winter. 10cm. RHS H4.



Cyclamen mirabile
An autumn-flowering species with flowers that are usually pale pink in colour and that have a sweet scent. Its leaves are rounded, serrated and imprinted with a frosted pattern that resembles a maple leaf. 10cm. RHS H4.



***Cyclamen coum* Silver Leaf Group**
Attractive silver-grey foliage with a rounded shape and slightly serrated edge. The flowers are generally shell-pink, but deep-magenta to rose-pink shades and white forms do occur. 10cm. RHS H5.

Cultivation

Hardy cyclamen are easy to grow as long as you avoid heavy soils that are apt to get waterlogged. If you do have very wet soil it is probably best to grow them in pots or raised beds. They are at their happiest around the base of deciduous trees and large shrubs. These are areas that are cool and shady in the summer but light and moist during the autumn and winter.

Don't confuse hardy cyclamen with the florist's cyclamen that you see for sale during the winter. These are forms of a tender species, *C. persicum*, that have been cosseted throughout their lives and will not survive outdoors.

An important consideration when growing cyclamen is whether to buy them as dry tubers or as already rooted plants in pots. Potted plants are more expensive but will establish more quickly and flower immediately; tubers will take some time to establish and probably won't flower the first year after planting. Plant container-grown cyclamen at the same level as they are in their pot and plant tubers about 3cm to 4cm below the surface. If you are planting tubers, make sure that they are the correct way up. The flat or slightly indented face is the top.

Propagation

The sweeps of cyclamen that are seen in the wild are a testament to the nifty ways in which the genus has developed to ensure that its seed is distributed efficiently. Cyclamen seeds are held in capsules on the end of spring-like stems that unwind to deposit the seed as close to the ground as possible, increasing the chances of germination. Seed distribution is further assisted by ants, birds and small mammals. Attracted by the sweet coating covering the seeds, ants take away the seeds to a safe place, eat the sugars and leave the seed to germinate. Small birds that are attracted to the sweet treats eat them and then redistribute the seeds through their droppings.

The oft-quoted advice of collecting cyclamen seed and sprinkling it around has never worked for me. The expanse of cyclamen in my own garden have been produced by simply letting nature do the work and (very occasionally) collecting and sowing the seed of a species I wanted to encourage. Seed should be sown as soon as possible after it ripens in trays or shallow pans. I use John Innes seed compost with a small amount (about 10 per cent) of perlite and the same amount of leaf mould. The seed should be sown thinly and covered with about one centimetre of horticultural grit. Leave the containers in a shady place outside, keep the compost moist and wait. Germination is irregular, with some seedlings appearing after a couple of months and some waiting a year or so. Leave the young plants in the trays for a second year to develop a tuber and then plant out in the garden when they are dormant, roughly between May and August.

Where to see and buy

- **Ashwood Nurseries**
  Ashwood Lower Lane,
  Kingswinford, West
  Midlands DY6 0AE.
  Tel 01384 401996,
  ashwoodnurseries.com

- **Cherubeer Gardens***
  Higher Cherubeer, Dolton,
  Winkleigh, Devon EX19 8PP.
  Tel 01805 804265, ngs.co.uk
  Open for NGS on 7, 14 and
  22 February, 2-5pm.

- **Edrom Nurseries**
  Coldingham, Eyemouth,
  Berwickshire TD14 5TZ.
  Tel 01890 771386,
  edrom-nurseries.co.uk

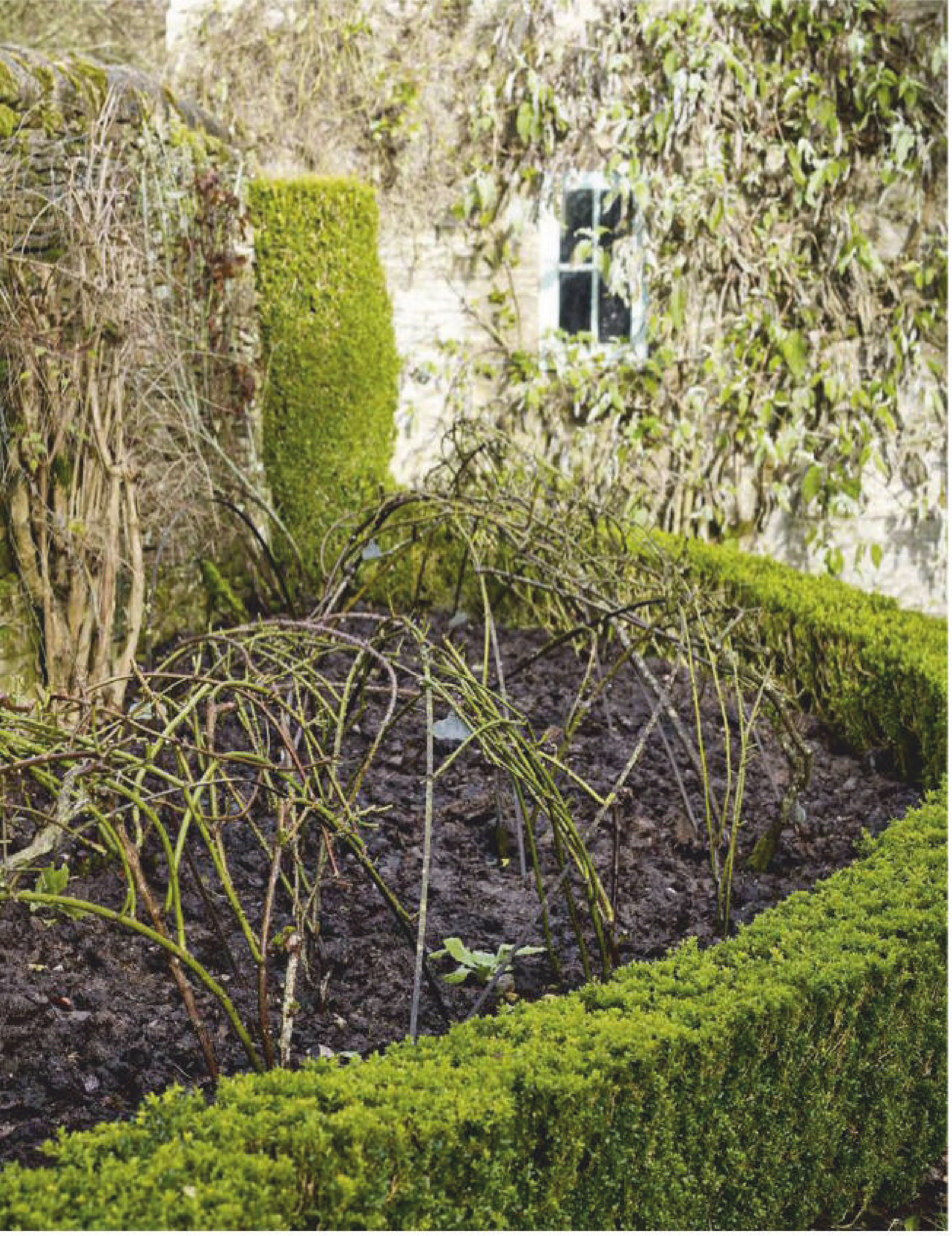
- **Kevock Garden Plants**
  Kevock Road, Lasswade,
  Midlothian EH18 1HX.
  Tel 0131 454 0660,
  kevockgarden.co.uk

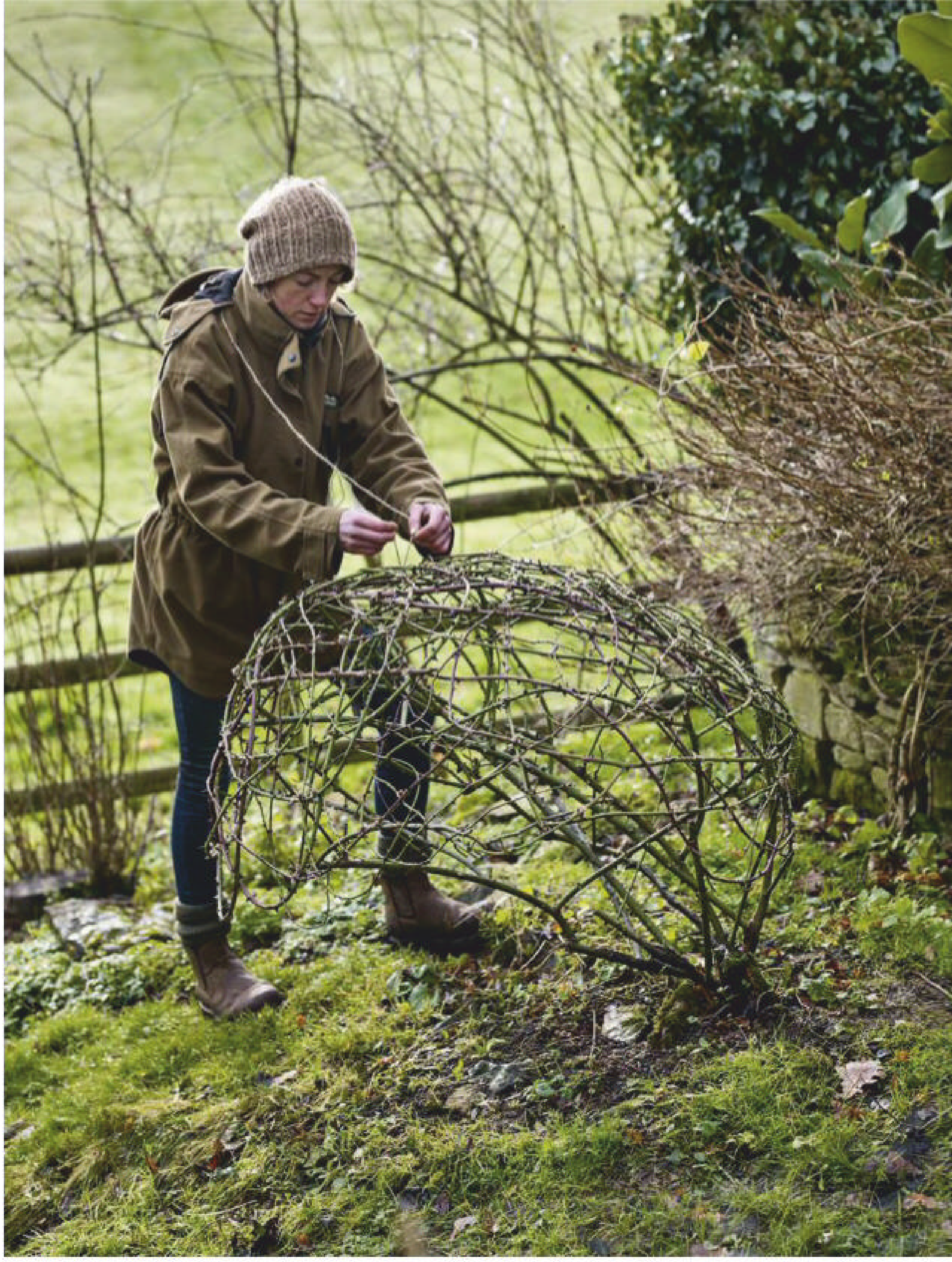
*National Collection holder
cherubeergardens/the-gardens

A new approach to training roses

Rose stems can be a sculptural material, allowing you to create organic shapes that contribute to the garden regardless of the time of year. Head gardener Jenny Barnes has turned rose training into an art and here offers a masterclass in how to get creative training roses against a wall, through a tree or as unique free-standing sculptures

WORDS **JENNY BARNES** PHOTOGRAPHS **JASON INGRAM**





Wall training (left)

When training a rose on a wall, my aim is to cover as much of the surface as possible, creating a single-layer framework with evenly spaced stems. The simplest structures are both healthier and more aesthetically pleasing. The finished structure should be smooth, but by no means flat, a natural undulation occurs as the stems flex away from the wall, and back towards it, softening the sometimes harsh supporting structure. The main stems are tied to wires on the wall, and subsequent stems are coaxed into complex curves and interwoven spirals. The rose is tied to itself, again and again, until a cage-like structure is formed. Patterns and shapes are created with the new stems, which add interest to a bare wall throughout the non-flowering period. You can also craft open spaces, or windows, in the design to form a focal point that draws the eye. The overall effect is one of neatness, structure and control, important in the winter months when there is little else to see. Come summer, the vigorous shoots break out from their constraints and the rose's romance is returned.

3 of the best roses for wall training

***Rosa* 'Albéric Barbier'** A large climber with clusters of incredibly pretty buttermilk buds opening to creamy-white flowers that look like crumpled tissues. New growth is slender and very supple making it particularly easy to train. Happy on a north-facing wall. 7m. AGM*. RHS H5, USDA 5a-9b†.

***Rosa* Malvern Hills (= 'Auscanary')** A healthy, mid-sized rambler that will quickly cover a wall with clusters of soft yellow flowers. Highly scented, it blooms consistently all summer and throws long, flexible new stems that are great for spiralling into creative shapes. 6m. RHS H5, USDA 5a-9b.

***Rosa* 'Cécile Brünner'** A very vigorous, large climber producing masses of shaggy pink flowers for months on end. Its red-tinted stems create a stunning framework against paler stone. Evergreen in mild winters, which means slightly more work when pruning, but well worth the extra effort. 4m. AGM. RHS H5.

Free-standing rose sculptures (above)

I use roses as sculpture material, creating beautiful organic shapes that add to the garden regardless of the time of year. Depending on the rose you choose, these can be small, delicate, finely woven pieces or vast, bold, in-your-face statements. Whichever you create, a free-standing rose sculpture will add structure to your garden through the difficult winter months when borders have been cut down and much of the garden has been put to bed. It is important to remember that when sculpting with roses, you can only work with what you have, the rose will guide you when creating your desired shape, do not go into it with a prefixed idea of what you want. Using the flexible new shoots, tie the stems to each other, criss-crossing and interlinking to create a strong, rigid frame. The rigidity will improve year on year. Organic, free-form shapes look best in a natural environment and I love to create balls, wrapping the long stems around each other to form a series of different-sized globes.

3 of the best roses for free-standing rose sculptures

***Rosa* 'Paul's Himalayan Musk'** One of my favourite roses to work with, producing an abundance of blush-pink flowers throughout the summer followed by bright-red hips. Masses of very long, new growth, which is perfect for manipulating into beautiful organic shapes. 5m. RHS H6, USDA 4a-9b.

***Rosa* 'Madame Alfred Carrière'** An absolute dream of a rose to sculpt; virtually thornless, the stems are both strong and flexible, creating a sturdy framework to support the large, elegant, white blooms. Repeat flowering with a powerful fruity scent, this is a great all rounder. 6m. AGM. RHS H5, USDA 5a-9b.

***Rosa* 'Zigeunerknabe'** Sometimes sold as 'Gipsy Boy', this large shrub rose has sprays of dark-crimson flowers. Flowers only once in early summer, but once trained, the glossy, dark-green foliage and thick stems create a fantastic structure with or without the flowers. I recommend for poor positions. 1.5m. RHS H7.

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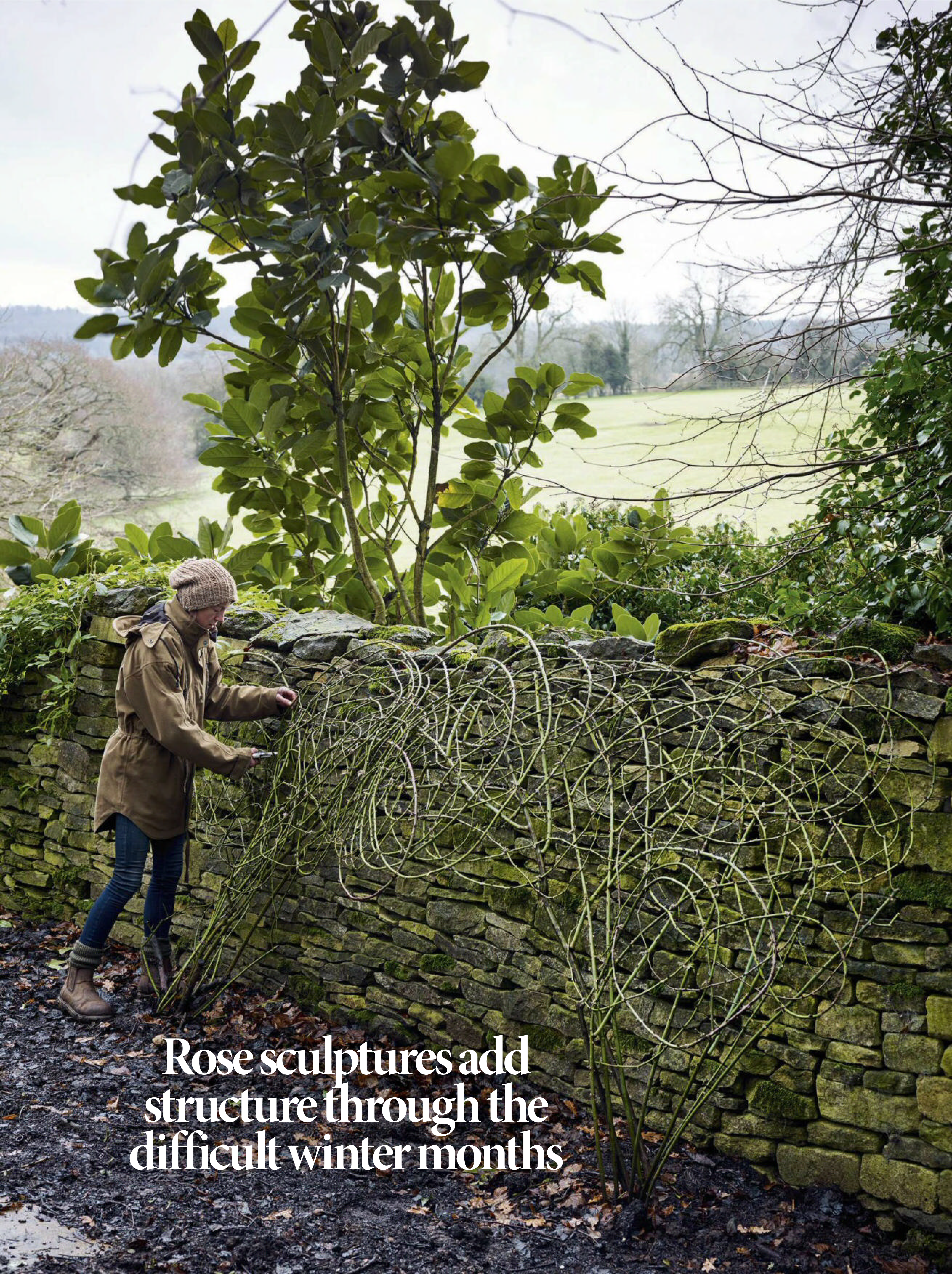
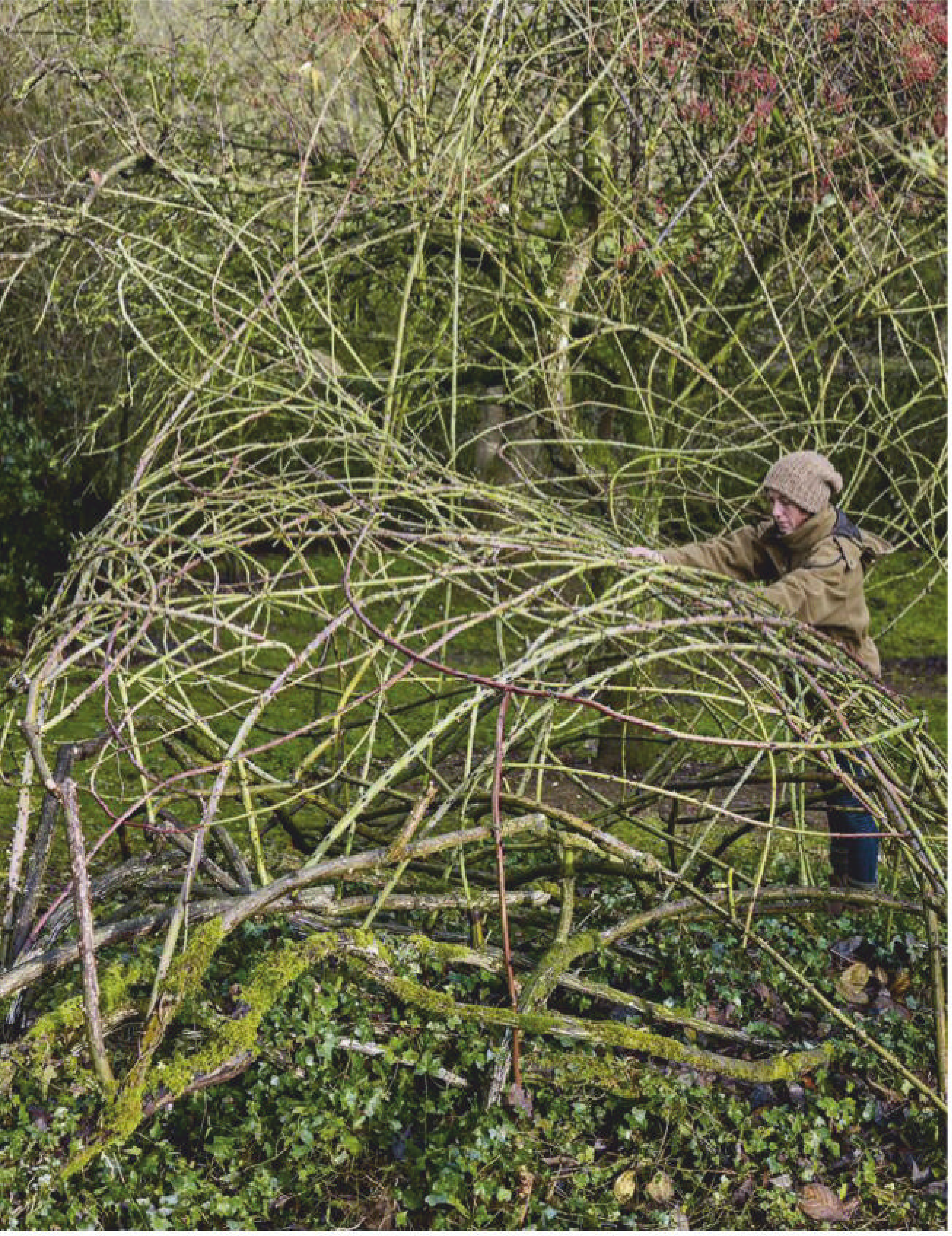
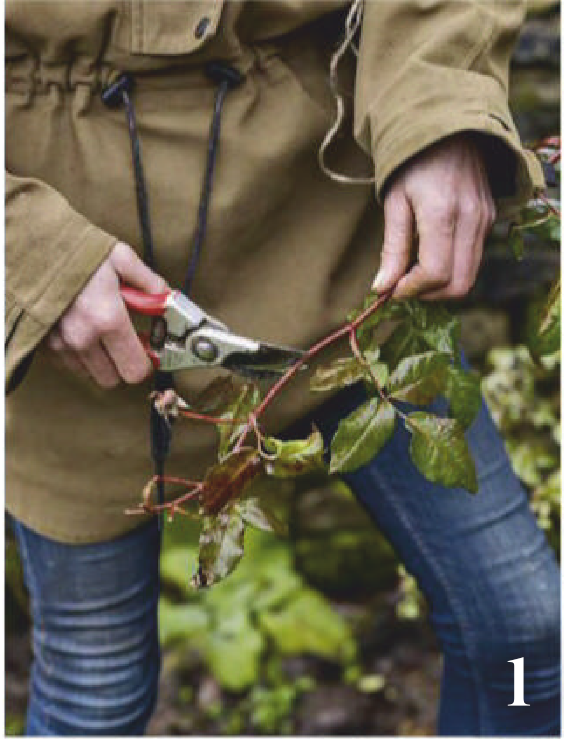
*Holds an Award of Garden Merit from the Royal Horticultural Society. †Hardiness ratings given where available.



Rose sculptures add structure through the difficult winter months

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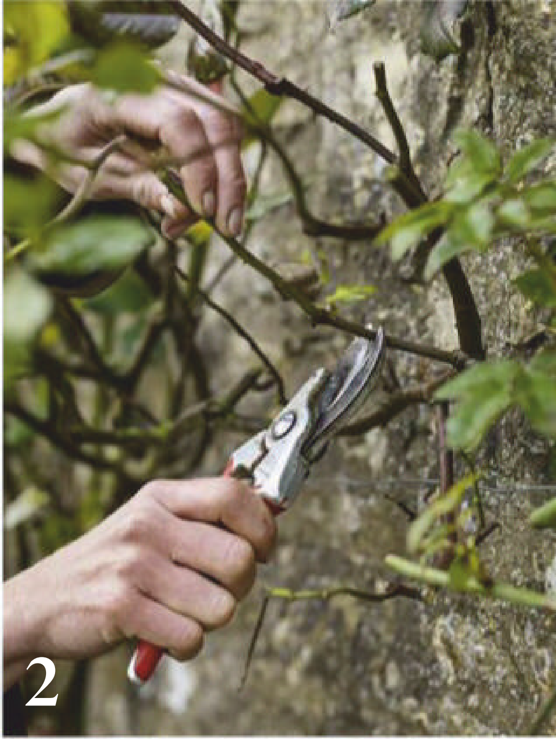
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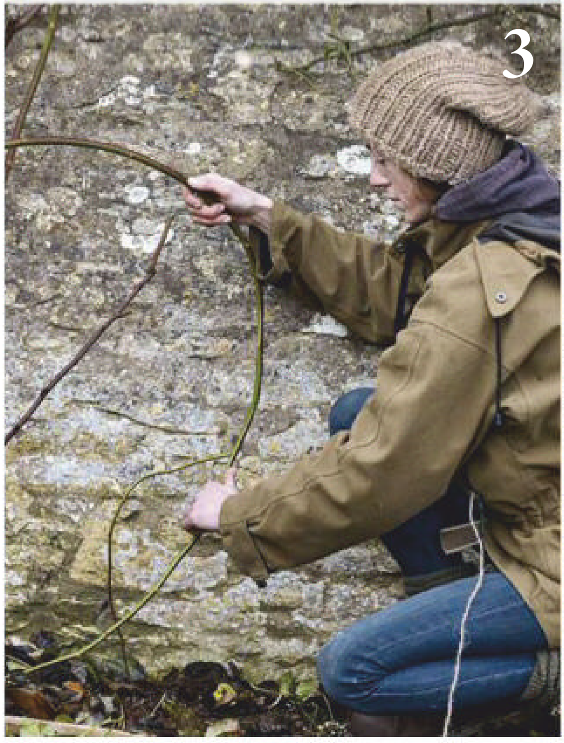
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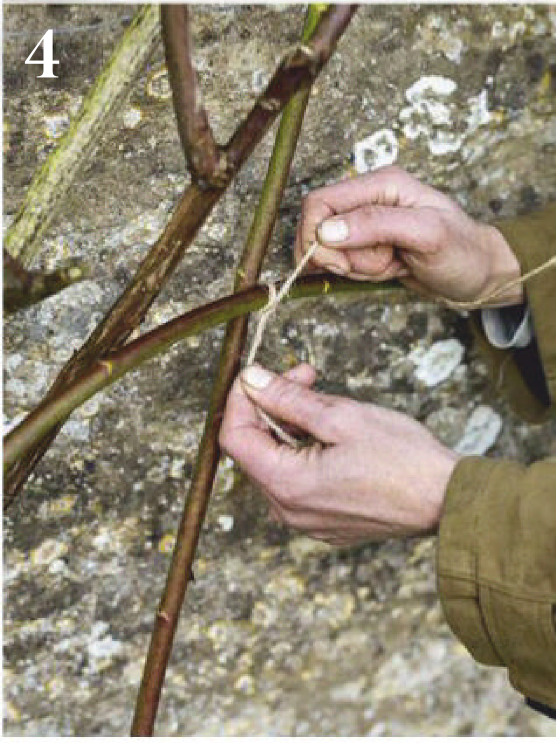
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Training roses into trees (above)

Roses that are best suited to growing through trees tend to be the extremely large and very vigorous ramblers, as they need to be able to compete with the tree itself. Rambling roses, however, have a tendency to live up to their name, and there will eventually come a time when your rambling rose gets the better of whatever tree is supporting it – especially if that tree is relatively small – so rigorous pruning is imperative to keep it in check. As they annually throw masses of very strong, flexible growth from the base, ramblers can very quickly become a tangled mass of stems, reaching for adjacent trees and shrubs and becoming tangled in long grass. However, it is this malleable new growth that I bend and twist, weaving it back up into the tree like a helix around a central core. You can then tie the stems along branches, so that the ends are allowed to hang down to create an umbrella-like effect, or coiled back up into globes hanging at different heights beneath the leaves.

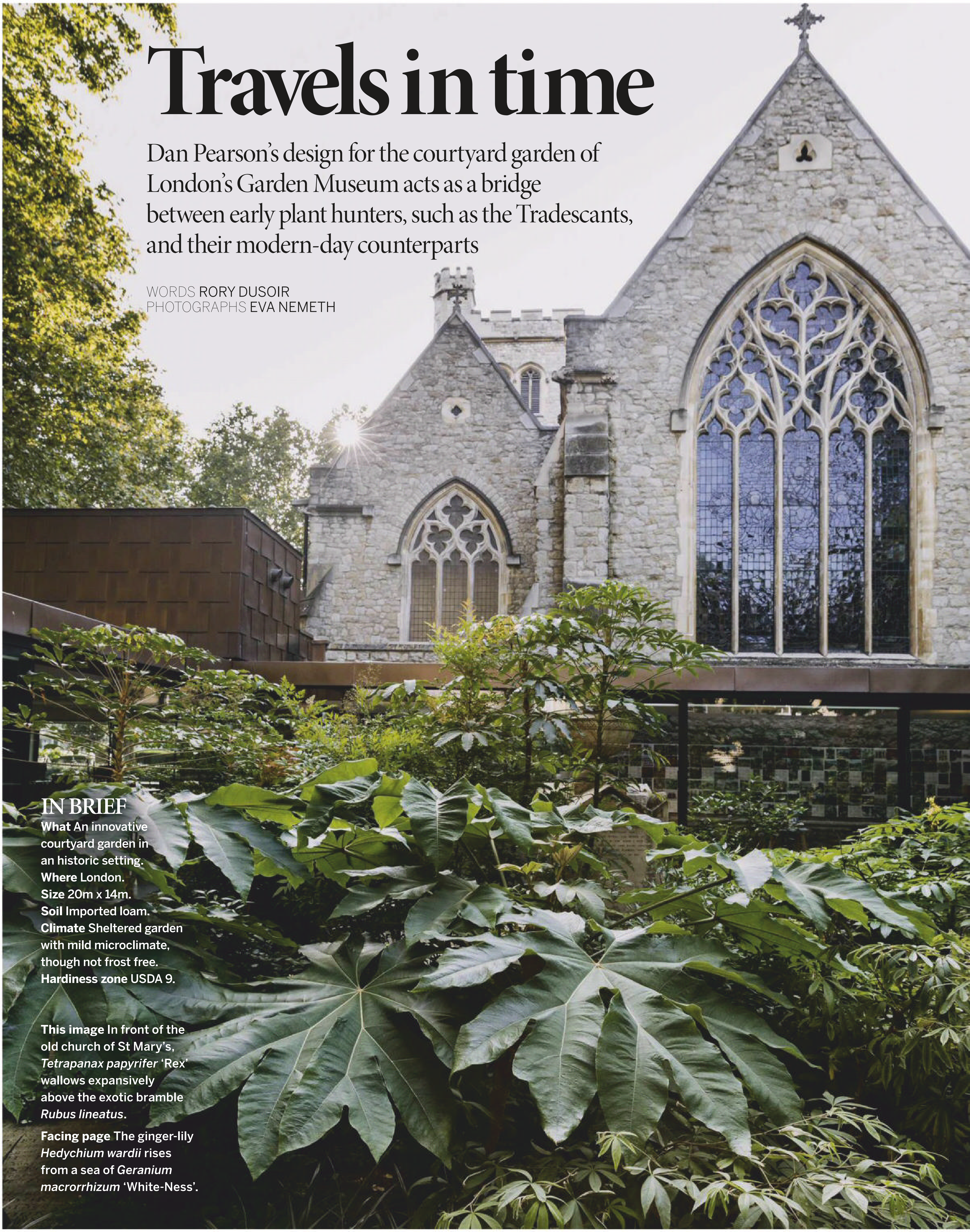
3 of the best roses for tying through shrubs and trees

***Rosa filipes* 'Kiftsgate'** An absolute monster of a rose. Plant with caution as it's huge, but if you have the space (and a well-established tree) then you can't beat the clouds of fragrant, white flowers, followed by coral-red hips. Masses of exceptionally long, new growth from the base, so lots of artistic potential. 18m. AGM. RHS H6.
***Rosa* 'Wedding Day'** An exceptionally large rambler, with numerous lemony-white, single flowers, the bees love it. With its dark, glossy foliage and tough, strong stems, it's a great rose for creating extra-large sculptures. Big impact and maximum wow factor. 8m. RHS H6, USDA 4a-9b.
***Rosa* 'Rambling Rector'** Another vigorous rambler providing heaps of supple, new growth, great for bending and shaping into works of art. Growth habit is a bit twiggy, so slightly more work to maintain a simple structure, but the resulting flowers – semi double, creamy white with a strong clove scent – are absolutely beautiful. 5m. AGM. RHS H6, USDA 4a-9b.

Step-by-step guide to training roses

1 Strip leaves and deadhead Begin by stripping the leaves from the whole rose. Most rose pests and diseases are carried on the leaves, so by removing them, you're organically removing the problem. Clearing the leaves means you get a better look at the existing structure of the rose enabling you to prune more accurately and also means you're left with a crisp, clean structure once you're finished. Snip off last year's flowerheads back to the first true leaf.
2 Cut back Ruthlessly, cut out any dead, damaged or diseased wood, cutting back to a healthy, strong bud. Shorten all side shoots – I leave just two healthy buds per stem, this keeps the overall structure looking neat and tidy and prevents your finished shape looking woolly.
Cut back any growth thinner than a knitting needle, this keeps the framework open and airy, helping to prevent mildew.
3 Manipulate the stems You should be left with stems that you can use to create your shapes. Each shoot will have a natural direction of growth, based on this, bend, curve and entwine the stem until you're happy. Bending a stem downwards will slow the sap, encouraging more flower production along the length. Roses are more flexible than you think, but go slowly and ease them into position.
4 Tie in stems When you are happy with the placement of each stem, tie the rose in place. I use simple garden twine in either natural or green. Tie the stems firmly with a tight double knot. Tradition teaches us not to cross stems when training to prevent rubbing and infection, however if you tie tightly, there is no opportunity for movement and therefore damage. I obsessively trim the ends of all twine to keep the shape looking neat and tidy.

See some of Jenny's handiwork at Upton Wold, Moreton-in-Marsh, Gloucestershire GL56 9TR, uptonwold.co.uk when it opens for the NGS on 26 April, 11am-5pm, or by appointment, see website for details.



Travels in time

Dan Pearson's design for the courtyard garden of London's Garden Museum acts as a bridge between early plant hunters, such as the Tradescants, and their modern-day counterparts

WORDS RORY DUSOIR
PHOTOGRAPHS EVA NEMETH

IN BRIEF

What An innovative courtyard garden in an historic setting.
Where London.
Size 20m x 14m.
Soil Imported loam.
Climate Sheltered garden with mild microclimate, though not frost free.
Hardiness zone USDA 9.

This image In front of the old church of St Mary's, *Tetrapanax papyrifer* 'Rex' wallows expansively above the exotic bramble *Rubus lineatus*.

Facing page The ginger-lily *Hedychium wardii* rises from a sea of *Geranium macrorrhizum* 'White-Ness'.

Three generations of Tradescants lie entombed at the Garden Museum; two of them, John Tradescant the Elder and his son John Tradescant the Younger, were early pioneers in plant-hunting and horticulture. This place of pilgrimage for modern gardeners was once the churchyard of St Mary's at Lambeth, a now de-consecrated church next to Lambeth Palace. The Garden Museum (formerly the Museum of Garden History) was created here in 1976 by John and Rosemary Nicholson, who mounted an effort to save the church after they had traced the Tradescants' remains there. The current director of the museum, Christopher Woodward, has spearheaded a substantial renovation. As well as upgrading the interior of the building to accommodate more exhibits, a visitor café and pavilions for learning have now enclosed the Tradescants' tombs in a small courtyard surrounded by modern, glass-fronted buildings.

The Tradescants' legacy was previously commemorated with a knot garden designed by the late Dowager Marchioness of Salisbury. This was an exercise in historical verisimilitude, containing only plants known to the Tradescants in the 17th century. Her garden was much-loved; but in step with the major renovation of the museum the time seemed right to create a new garden. Dan Pearson accepted the challenge. "As a designer, I enjoy responding to the context of a site," he says. Rather than offering a literal interpretation of garden history, Dan wanted to re-kindle the same sense of wonder that 17th-century visitors to the Tradescants' nursery may have felt. "Part of my inspiration for this garden came from a number of people who might be considered the modern-day equivalents of the Tradescants," he says. "I thought of people such as Roy Lancaster, Sue and Bleddyn Wynn-Jones [of Crûg Farm Nurseries], Dan Hinkley [Heronswood Nursery], Paul Barney [Edulis] and Nick Macer [Pan-Global Plants] and tried to incorporate a number of their discoveries into the planting."

Dan is keen to point out *Akebia longeracemosa*, which he considers far superior to its commonly planted cousin *Akebia quinata* – "It is less vigorous, but its inflorescences are much longer" – as an example of how important it is that we continue innovating with our plant choices. Plant enthusiasts may marvel at a number of very recent discoveries, many of which are new to science and yet to be named, including a *Schefflera* from Crûg Farm and a magnificent tree dahlia from Pan-Global Plants. But it was also important to Dan that the garden should work on many other levels beyond mere eclecticism. Although some of the plant choices are consciously esoteric, and each plant is a treasure in itself, all of them take their place in a cogent, multi-layered composition.

Huge London planes, *Platanus* x *hispanica*, hang over the courtyard from the street, the root systems of which were preserved at great expense during the construction of the new buildings. They form the suggestion of an upper canopy, under which sits a shrub layer of distinctive character, while the soil beneath them is carpeted with plants both rare and common. Foliage contrasts drive the composition, which contains a cast of strong individual characters: *Tetrapanax papyrifer* 'Rex' with its huge felty leaves; paddle-leaved *Canna* x *ehemanii*; the slender, otherworldly columns of *Equisetum hyemale*; the jagged clumps of *Astelia nervosa*. A surreal sense of wonder and of the exotic prevails, as though ambling into a Rousseau painting.

The sense of otherness in the courtyard is enhanced by subtle visual cues. Although the surrounding buildings are entirely transparent, permitting a view right through from the street, the courtyard is paved with old bricks reclaimed from Lady Salisbury's knot-garden, in contrast to the polished concrete of the café floor. The planting beneath the plane trees on the street side, although distinguished in its own right, plays a supporting role and does not compete with the intensity of atmosphere within. Once inside the courtyard, visitors are encouraged to step up to the tombs (the Tradescants' bones are accompanied by those of William Bligh, captain of the *Bounty*, whose tomb also resides here), and immerse themselves in the planting, stepping on the churchyard's old ledger stones, which are placed carefully to infiltrate the beds.

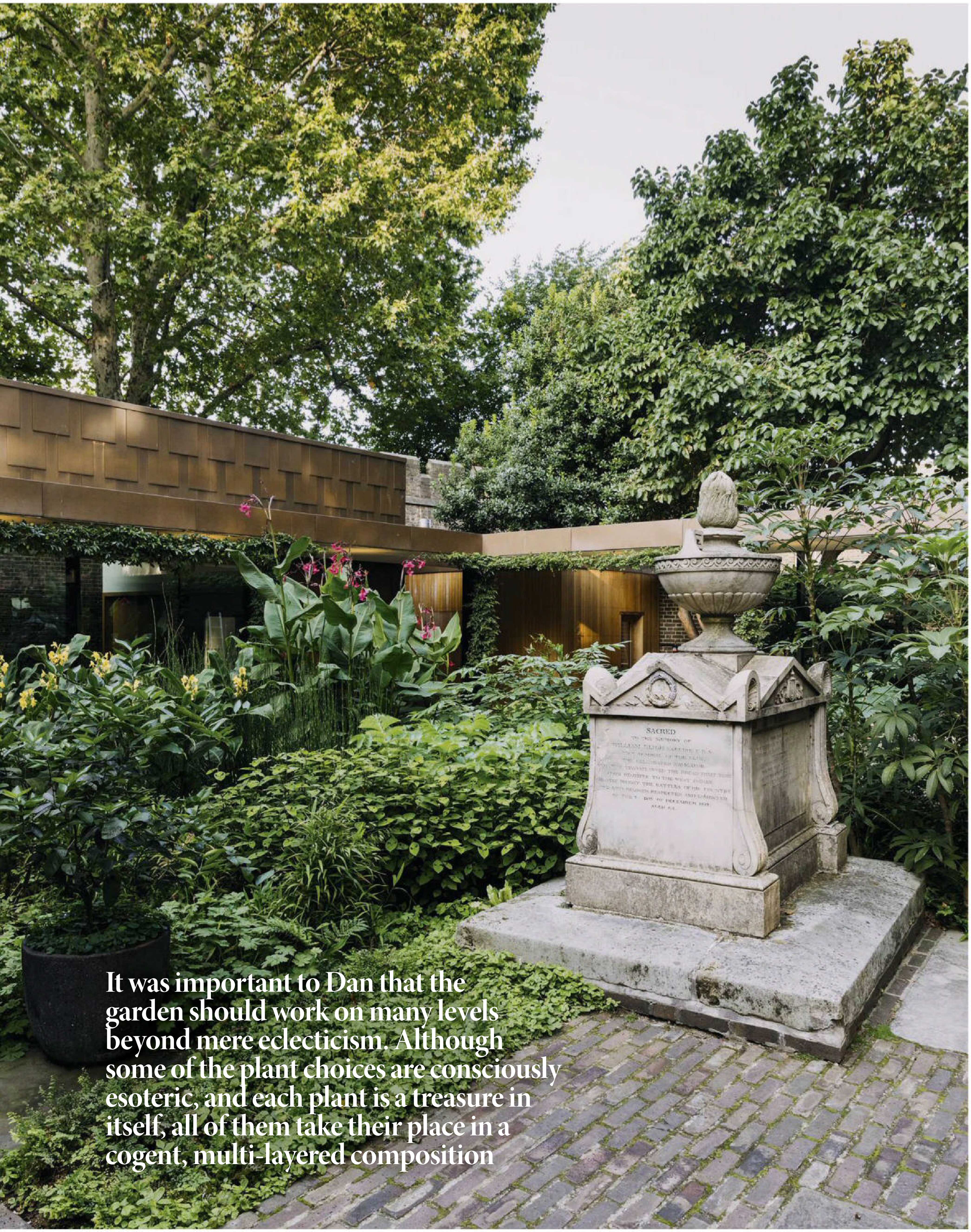
The bulk of the Tradescants' famous collection formed the basis of the Ashmolean Museum in Oxford where it remains, but a handful of relics have now returned to Lambeth. The small collection bespeaks a 17th-century traveller's wonder at the endless bounty and variety of the natural world. Although the world seems a much smaller place these days, the wonder still persists for those who would look. □

USEFUL INFORMATION

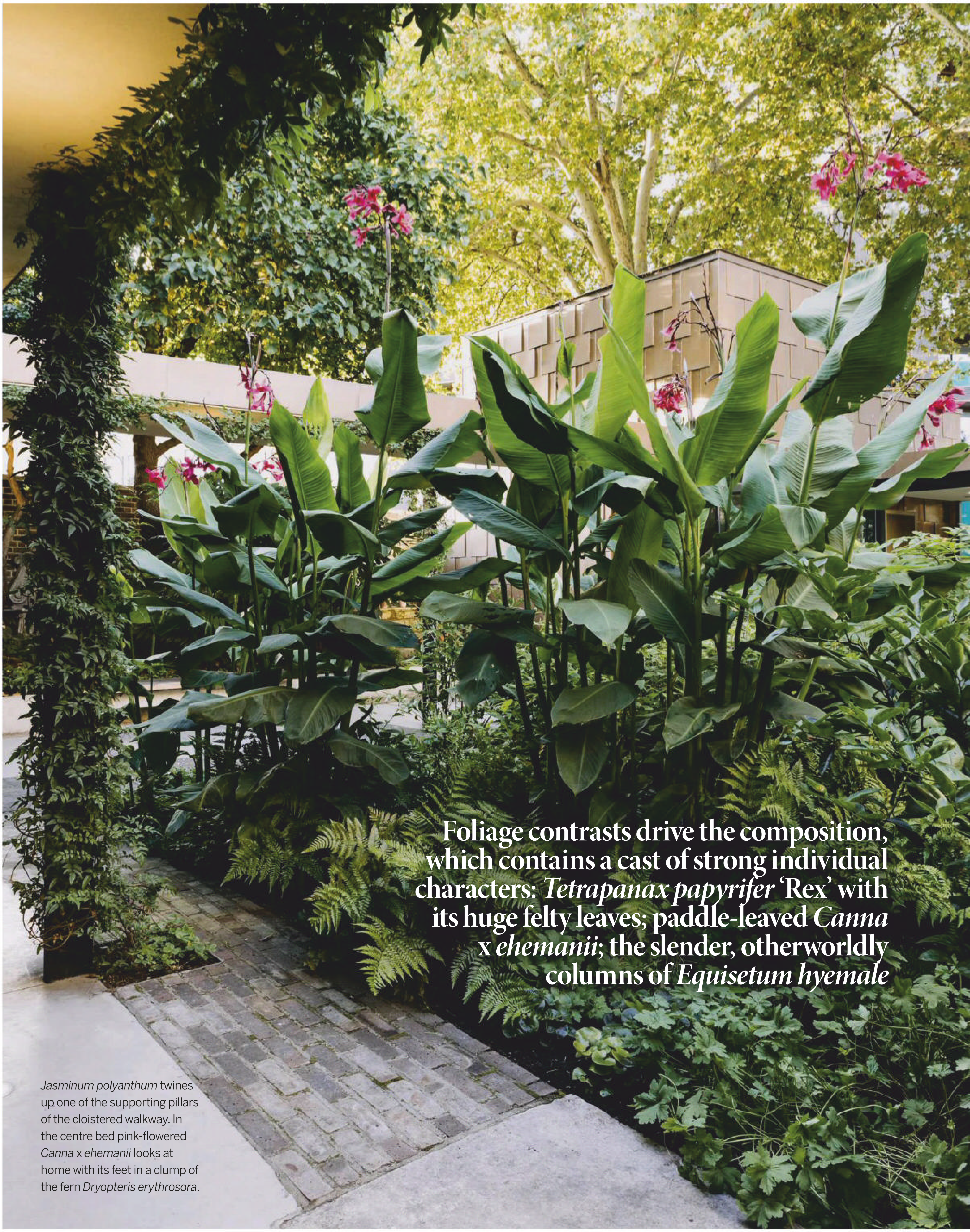
Address Lambeth Palace Road, London SE1 7LB. **Tel** 020 7401 8865. **Web** gardenmuseum.org.uk
Open Sunday-Friday 10.30am-5pm, Saturday 10.30am-4pm. Admission £10.

Turn the page for eight of Dan's key plants ▷

Right A collection of foliage plants with strong personalities are carefully combined here to create an otherworldly atmosphere. Slightly left of centre, *Canna* x *ehemanii* supports gracefully nodding flowers with its huge, paddle-shaped leaves. An as yet unnamed *Dahlia* species collected by Nick Macer buttresses it to the right, with a swathe of the jumpseed *Persicaria virginiana* var. *filiformis* nestling against the tomb of Admiral William Bligh – the ill-fated captain of the *Bounty*.



It was important to Dan that the garden should work on many levels beyond mere eclecticism. Although some of the plant choices are consciously esoteric, and each plant is a treasure in itself, all of them take their place in a cogent, multi-layered composition



Foliage contrasts drive the composition, which contains a cast of strong individual characters: *Tetrapanax papyrifer* 'Rex' with its huge felty leaves; paddle-leaved *Canna* x *ehemanii*; the slender, otherworldly columns of *Equisetum hyemale*

Jasminum polyanthum twines up one of the supporting pillars of the cloistered walkway. In the centre bed pink-flowered *Canna* x *ehemanii* looks at home with its feet in a clump of the fern *Dryopteris erythrosora*.

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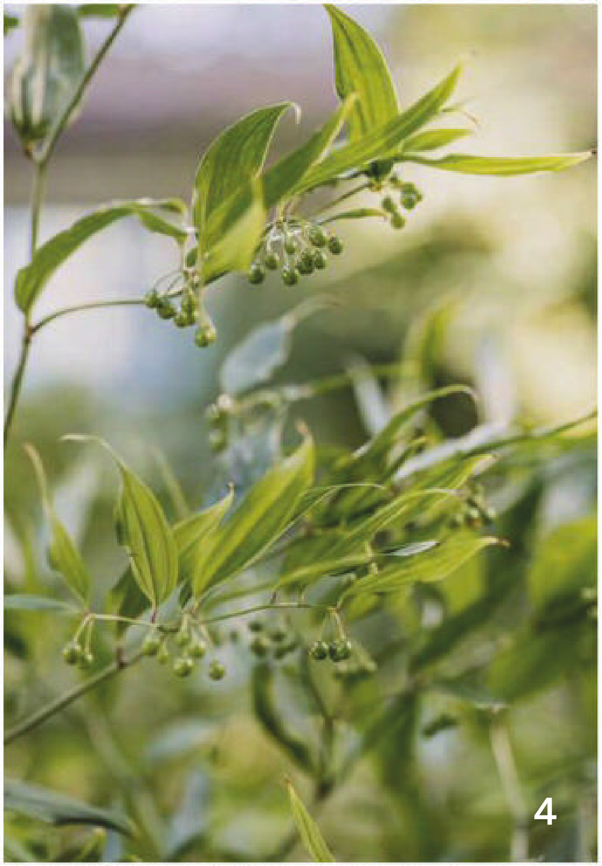
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8 key plants

1 *Nandina domestica* In China, where it is known as the heavenly bamboo, this evergreen shrub is often placed close to thresholds to symbolise welcome. An extremely atmospheric plant. 2m. RHS H5†.

2 *Hedychium wardii* Dan considered using the showy *Hedychium gardnerianum* but this more recently introduced ginger lily is more robust and longer flowering. 1.2m. RHS H4.

3 *Viola hederacea* A diminutive, but vigorously mat-forming perennial, which is a key component of the luscious and imaginative ground layer of vegetation here. 10cm. RHS H4.

4 *Disporum longistylum* 'Night Heron' Dramatic, upright growth in the spring gives way to flowering and an opulent foliage display that lasts until the following spring. 1.2m. AGM*. RHS H3.

5 *Canna x ehemanii* Among the most magnificent of the canna lilies, with considerable heft and stature. The hot pink flowers are gracefully pendulous. 2.5m. AGM. RHS H3.

6 *Equisetum hyemale* This fast-growing horsetail has been indulged here for its remarkable forest of jade-green stems, which are articulated colourfully at every node. 1.5m. RHS H7.

7 *Melianthus major* A surreally exotic foliage plant of considerable drama. Frost will tend to devastate it at the turn of the year, but it can re-grow from basal shoots, and in this microclimate may well carry itself through the winter in leaf. 2m. RHS H3.

8 *Rubus lineatus* This bramble from the Far East is a subtly atmospheric foliage plant. Its palmate leaves are pleated and glossy above, but silky on the undersides, with barely any thorns. 1.5m. RHS H4.

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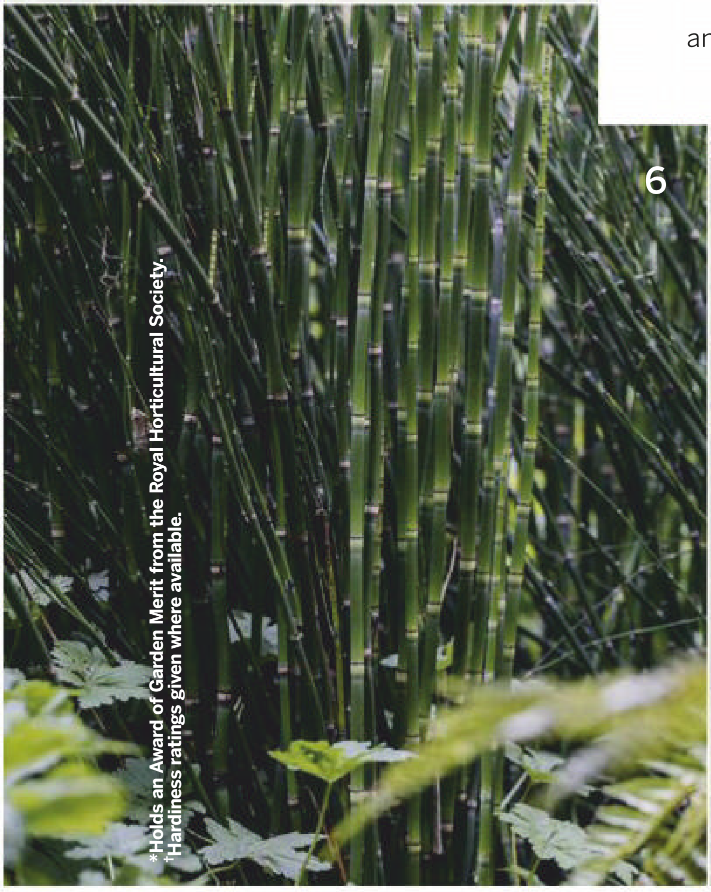
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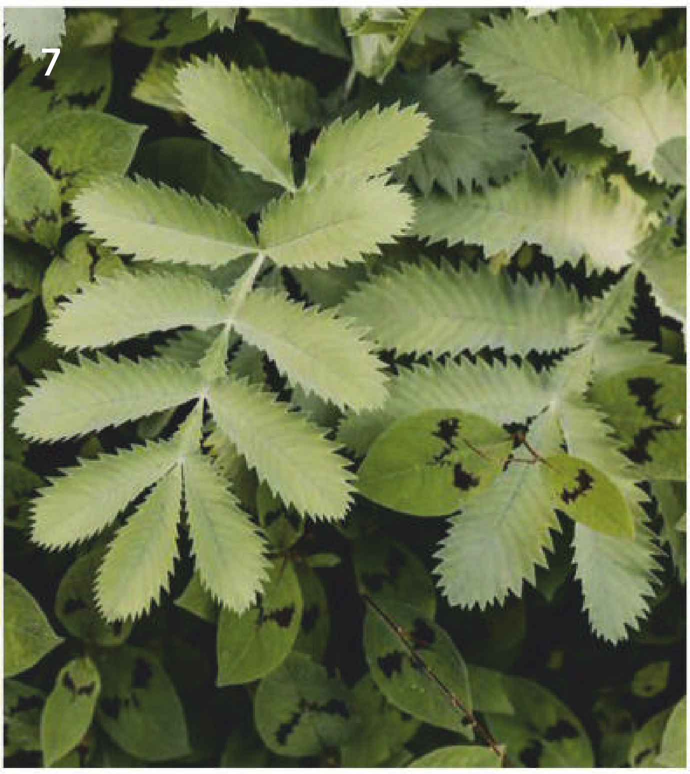
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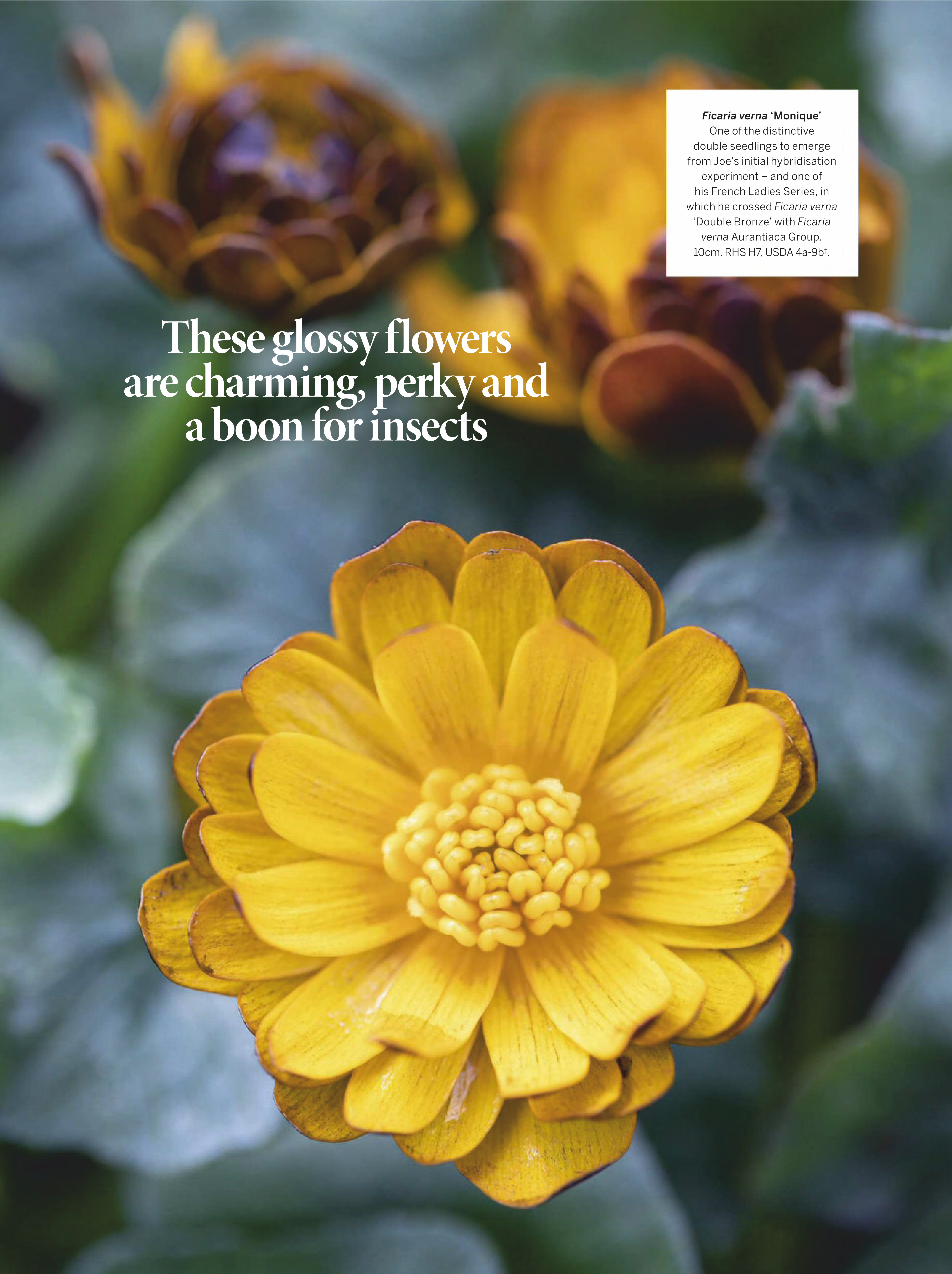
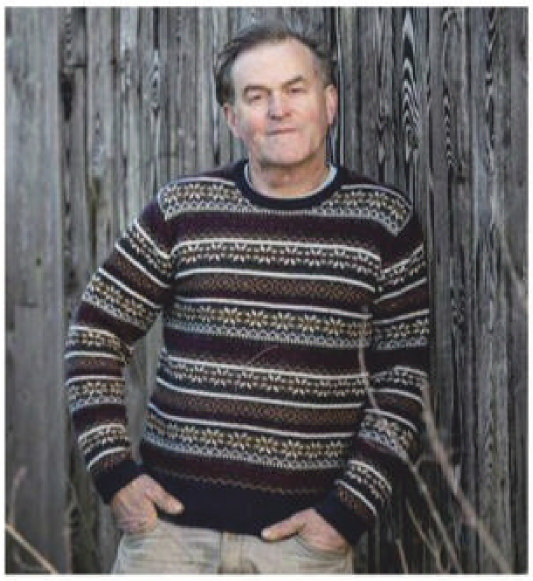
*Holds an Award of Garden Merit from the Royal Horticultural Society.
†Hardiness ratings given where available.



***Ficaria verna* 'Monique'**
One of the distinctive double seedlings to emerge from Joe's initial hybridisation experiment – and one of his French Ladies Series, in which he crossed *Ficaria verna* 'Double Bronze' with *Ficaria verna* Aurantiaca Group. 10cm. RHS H7, USDA 4a-9b†.

These glossy flowers are charming, perky and a boon for insects



Golden wonders

For the past 24 years nurseryman Joe Sharman has been crossing celandines at Monksilver Nursery to create his own stunning group of garden cultivars

WORDS NAOMI SLADE PHOTOGRAPHS RICHARD BLOOM

As the spring landscape stirs into life, hedgerows and fields are briefly scattered with gold. Not buttercups, but their early cousins, celandines, known until recently as *Ranunculus ficaria* but now renamed *Ficaria verna*. These glossy flowers are charming, perky and a boon for insects yet, in the garden, they are not universally welcome. “Celandines are a British native plant and there are two subspecies in the UK,” explains Joe Sharman, of Monksilver Nursery in Cambridgeshire. “*Ficaria verna* subsp. *verna* is found on banks and ditches – it is vigorous and weedy and spreads easily, so it can be invasive. But *F. verna* subsp. *fertilis* is a plant of ancient grassland and undisturbed meadow. It is smaller and much better behaved.”

Garden cultivars are selected from this second group, and are predominantly variations on the wild type, with gold or orange flowers and rounded, green or purple leaves. But Joe’s resolution to improve on this situation has led to a range of exciting new plants that are as hardy as they are decorative. “You have to work out what is possible, what is missing, and then put the right parents together to create what you want,” says Joe. “It starts with an observation – in this case that *Ficaria verna* ‘Double Bronze’ makes single seedlings, indicating that the character of doubling is genetically recessive.”

In the quiet of his nursery, Joe started tinkering. The single celandines existed in yellow, cream-white, butter-yellow and orange, but with double flowers only available in yellow or cream he was two colours short. “I wanted double flowers in all the colours, so in 1996 I crossed ‘Double Bronze’, which has yellow petals, with a bronze back, with orange Aurantiaca Group,” he says. The resulting seedlings were all single but, because some were orange and some yellow, he knew the genes had moved. “If the genes were there, it made sense that the character that I wanted would eventually emerge through natural hybridisation. So I planted them out in a corner and let them fester – it took 11 years, but it worked!” So far, this population has yielded eight different orange doubles, four of which form the basis of Joe’s French Ladies Series – ‘Nathalie’, ‘Claudine’, ‘Vanessa’ and ‘Monique’. “The other four I didn’t bother to name, as they were too similar,” he explains. “As a breeder you aim to introduce something that is unique and distinctive.”

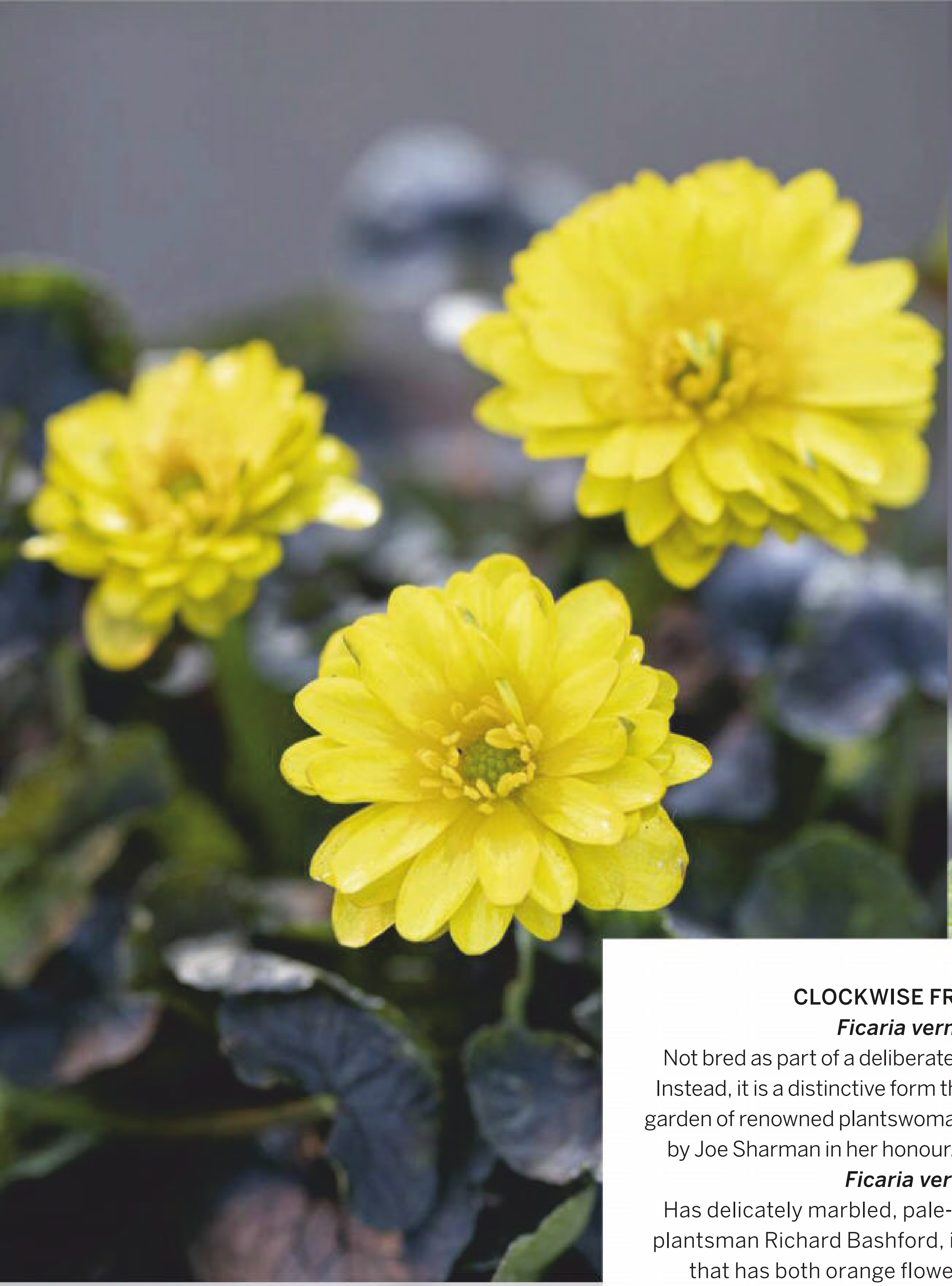
A further breakthrough followed, with butter-yellow ‘Nicole’. Joe then moved on to leaf colour; crossing ‘Coppernob’ with ‘Double Bronze’, to produce ‘Jacqueline’, which has a strong-orange double flowers and purple leaves. Over the years, Joe has bred hundreds of plants, and although formally registering them and benefiting from them can be challenging, he remains undaunted. “I never stop – I can’t help it,” he says. “If someone says it’s impossible, that is a challenge. You observe and experiment, and then you record and learn. Sometimes it works and sometimes it doesn’t, but you have to try. If you can think of a possibility and you know roughly how to get there, then what’s stopping you?” ❑

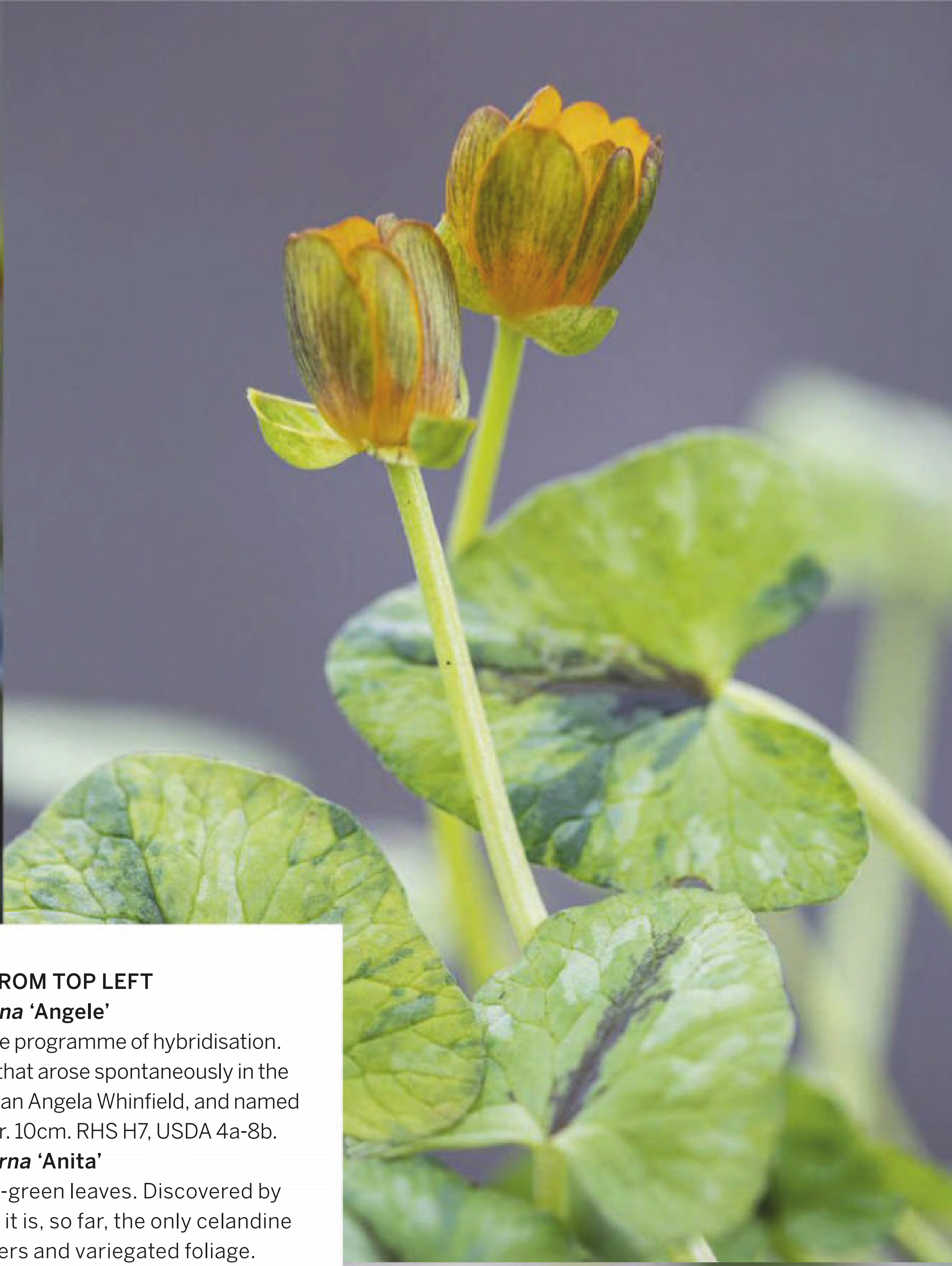
USEFUL INFORMATION

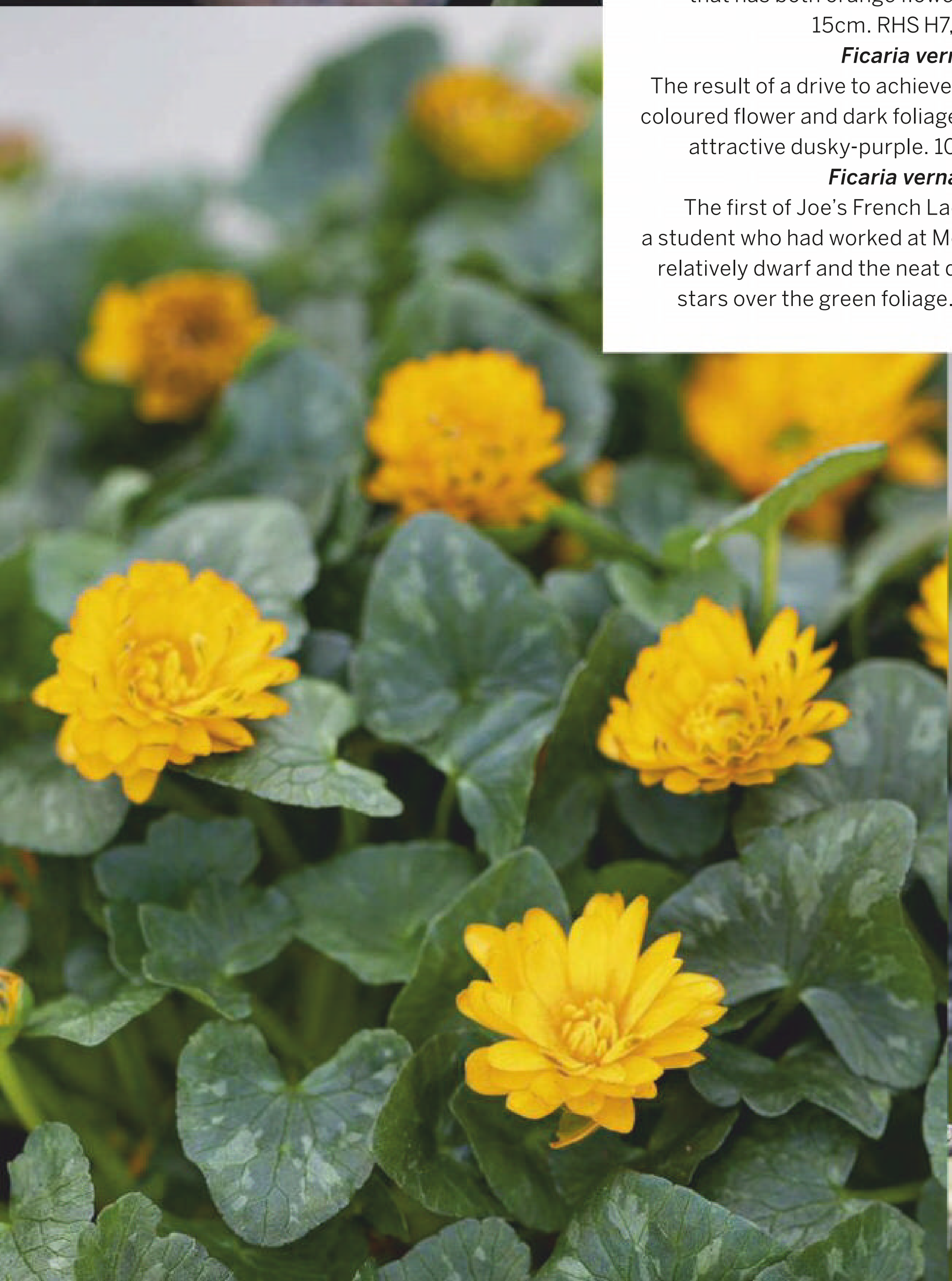
Address Monksilver Nursery, Oakington Road, Cottingham, Cambridgeshire CB24 8TW.
Tel 01954 251555. **Web** monksilvernursery.co.uk **Open** April to June, Friday and Saturday, 10am-4pm.

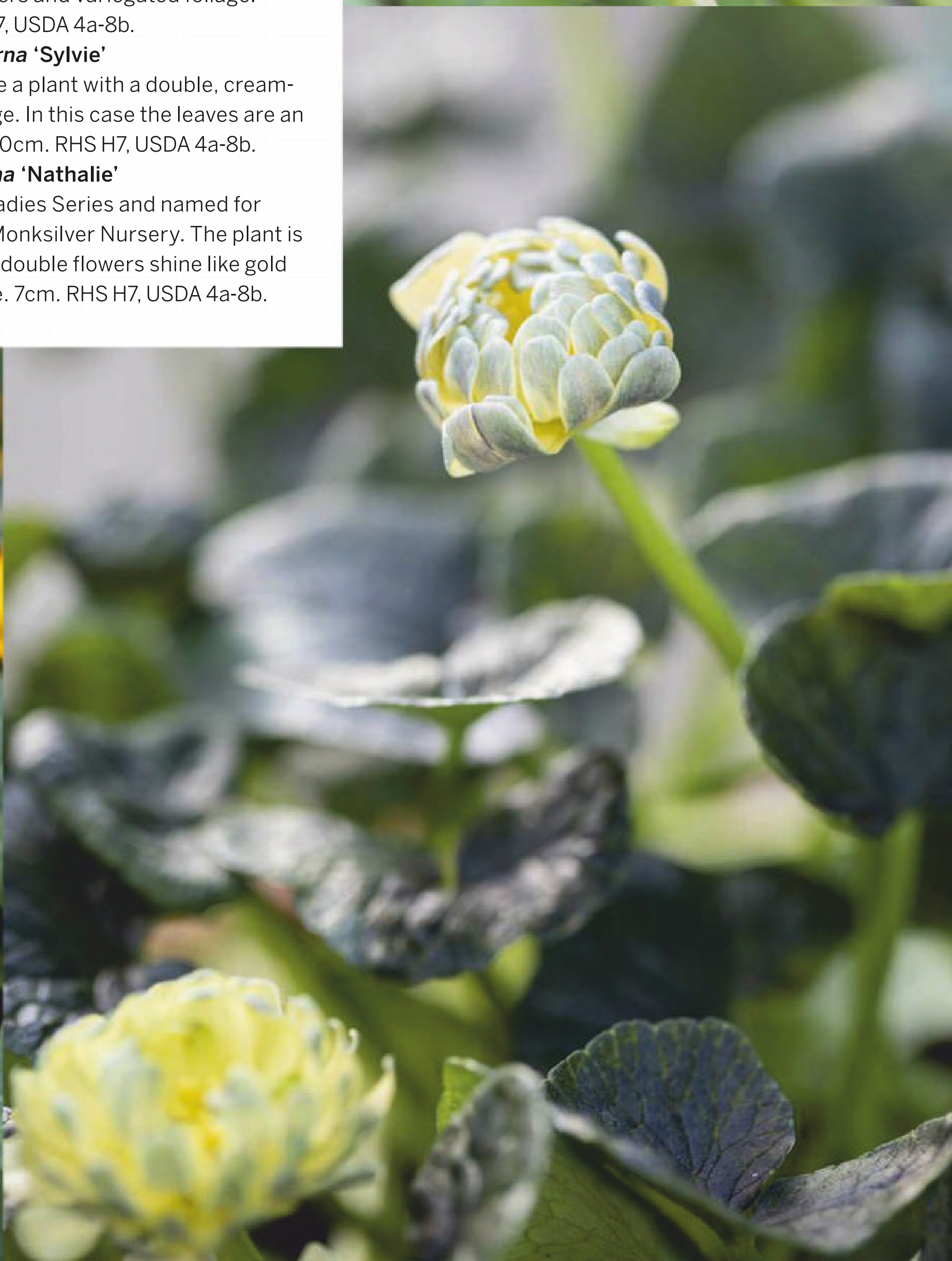
Turn the page for more of Joe Sharman’s favourite *Ficaria verna* cultivars ▷

*Holds an Award of Garden Merit from the Royal Horticultural Society. †Hardiness ratings given where available.









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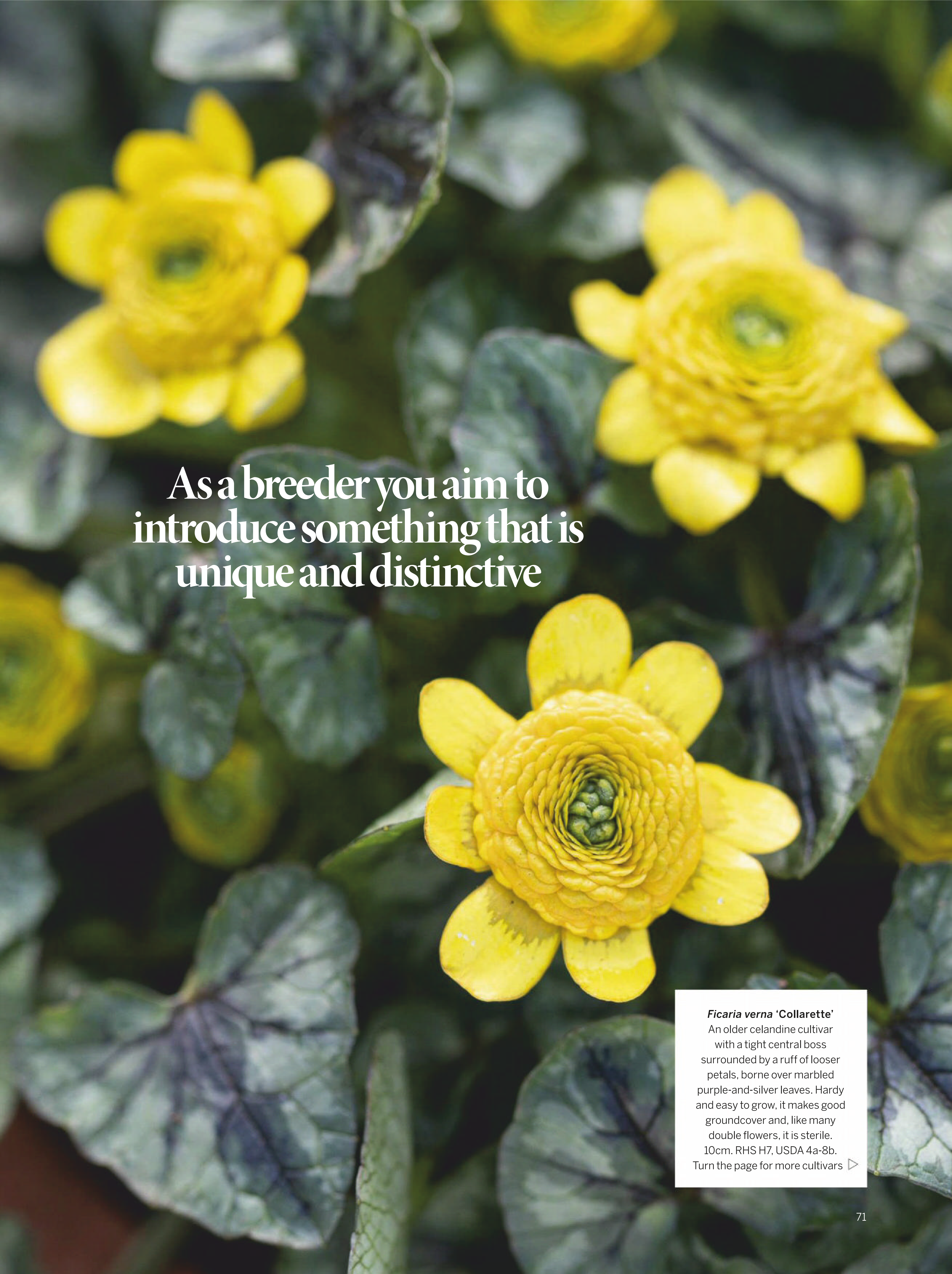
***Ficaria verna* 'Angele'**
Not bred as part of a deliberate programme of hybridisation. Instead, it is a distinctive form that arose spontaneously in the garden of renowned plantswoman Angela Whinfield, and named by Joe Sharman in her honour. 10cm. RHS H7, USDA 4a-8b.

***Ficaria verna* 'Anita'**
Has delicately marbled, pale-green leaves. Discovered by plantsman Richard Bashford, it is, so far, the only celandine that has both orange flowers and variegated foliage. 15cm. RHS H7, USDA 4a-8b.

***Ficaria verna* 'Sylvie'**
The result of a drive to achieve a plant with a double, cream-coloured flower and dark foliage. In this case the leaves are an attractive dusky-purple. 10cm. RHS H7, USDA 4a-8b.

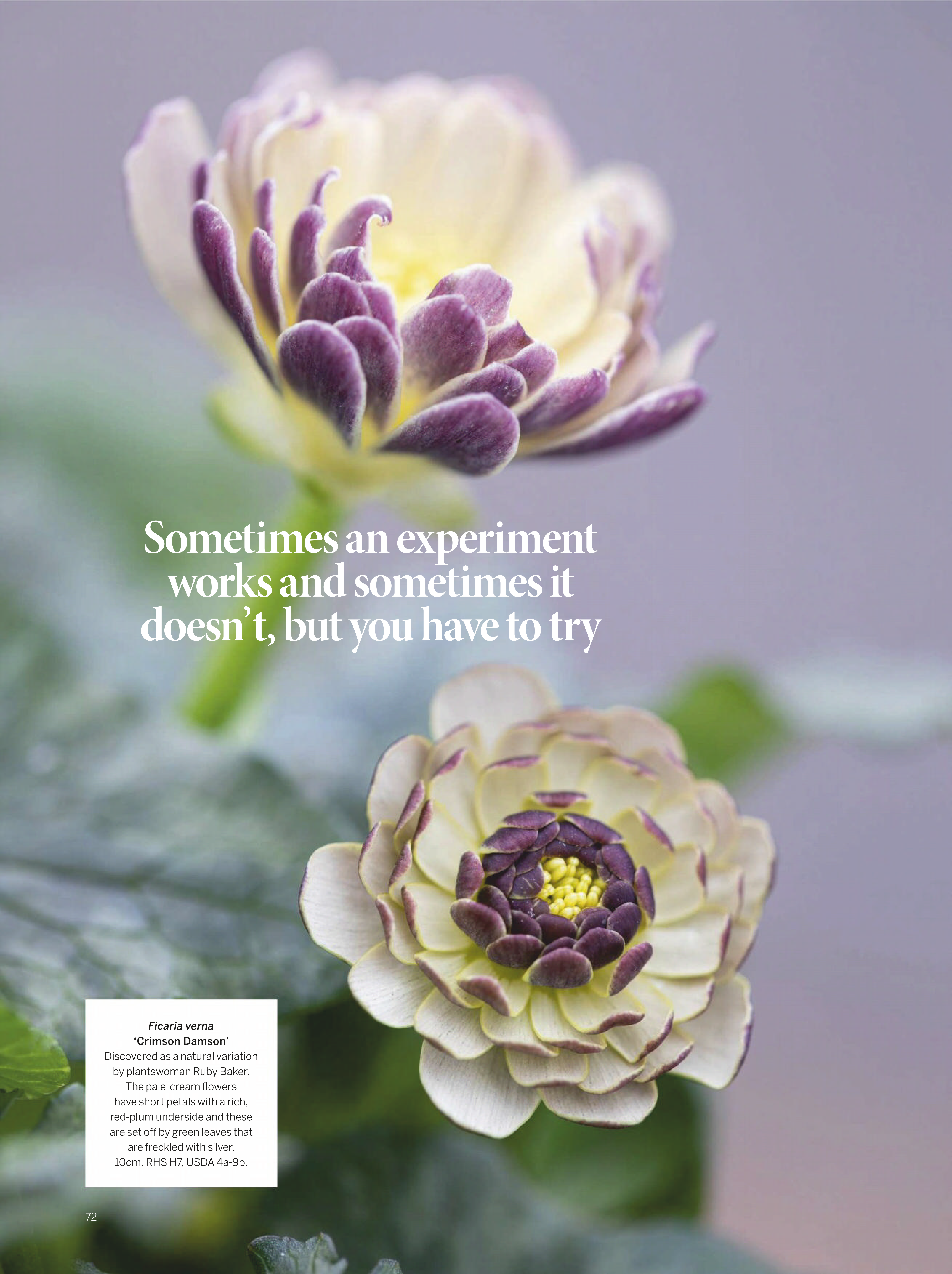
***Ficaria verna* 'Nathalie'**
The first of Joe's French Ladies Series and named for a student who had worked at Monksilver Nursery. The plant is relatively dwarf and the neat double flowers shine like gold stars over the green foliage. 7cm. RHS H7, USDA 4a-8b.



> As a breeder you aim to introduce something that is unique and distinctive

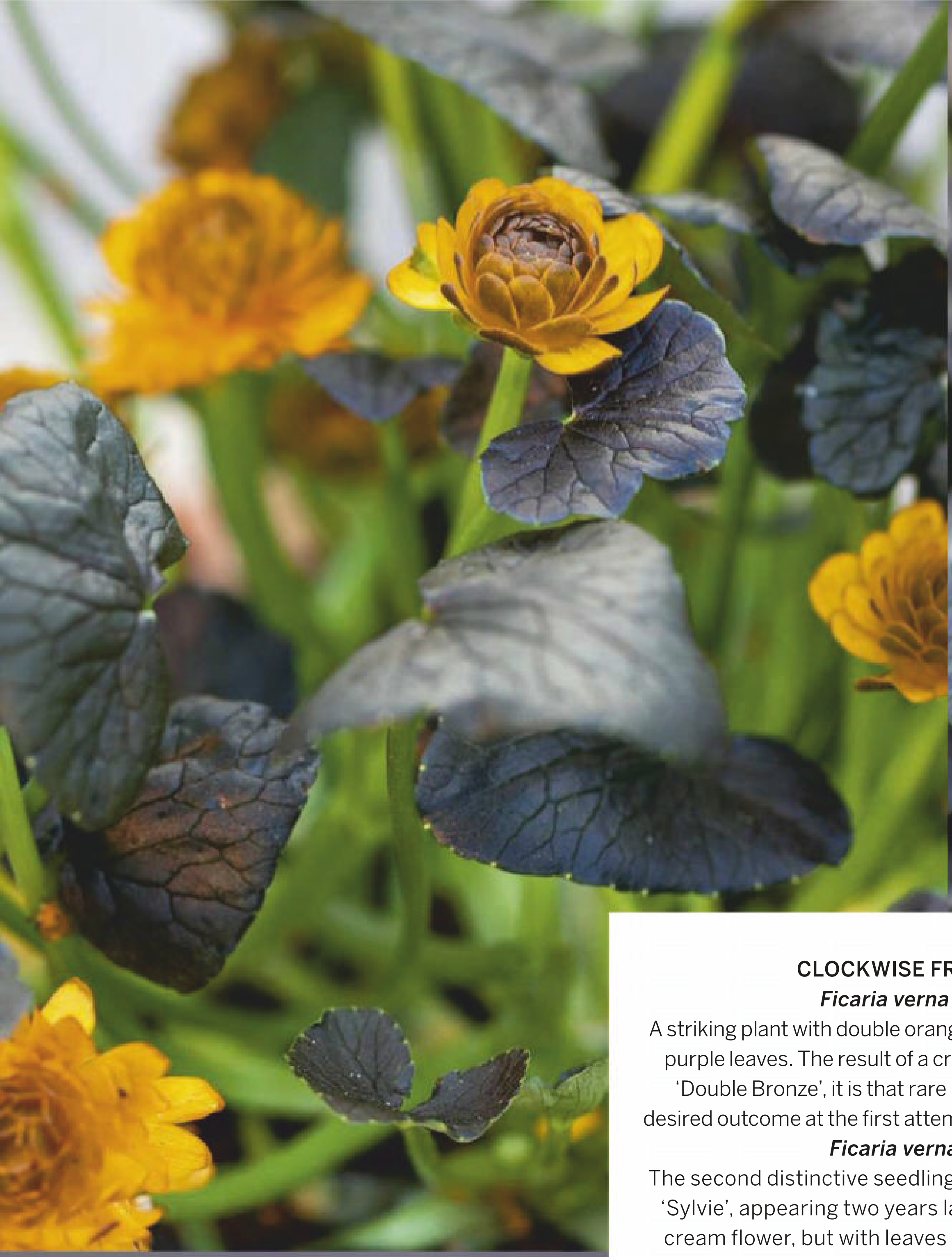
***Ficaria verna* 'Collarette'**
An older celandine cultivar with a tight central boss surrounded by a ruff of looser petals, borne over marbled purple-and-silver leaves. Hardy and easy to grow, it makes good groundcover and, like many double flowers, it is sterile. 10cm. RHS H7, USDA 4a-8b.

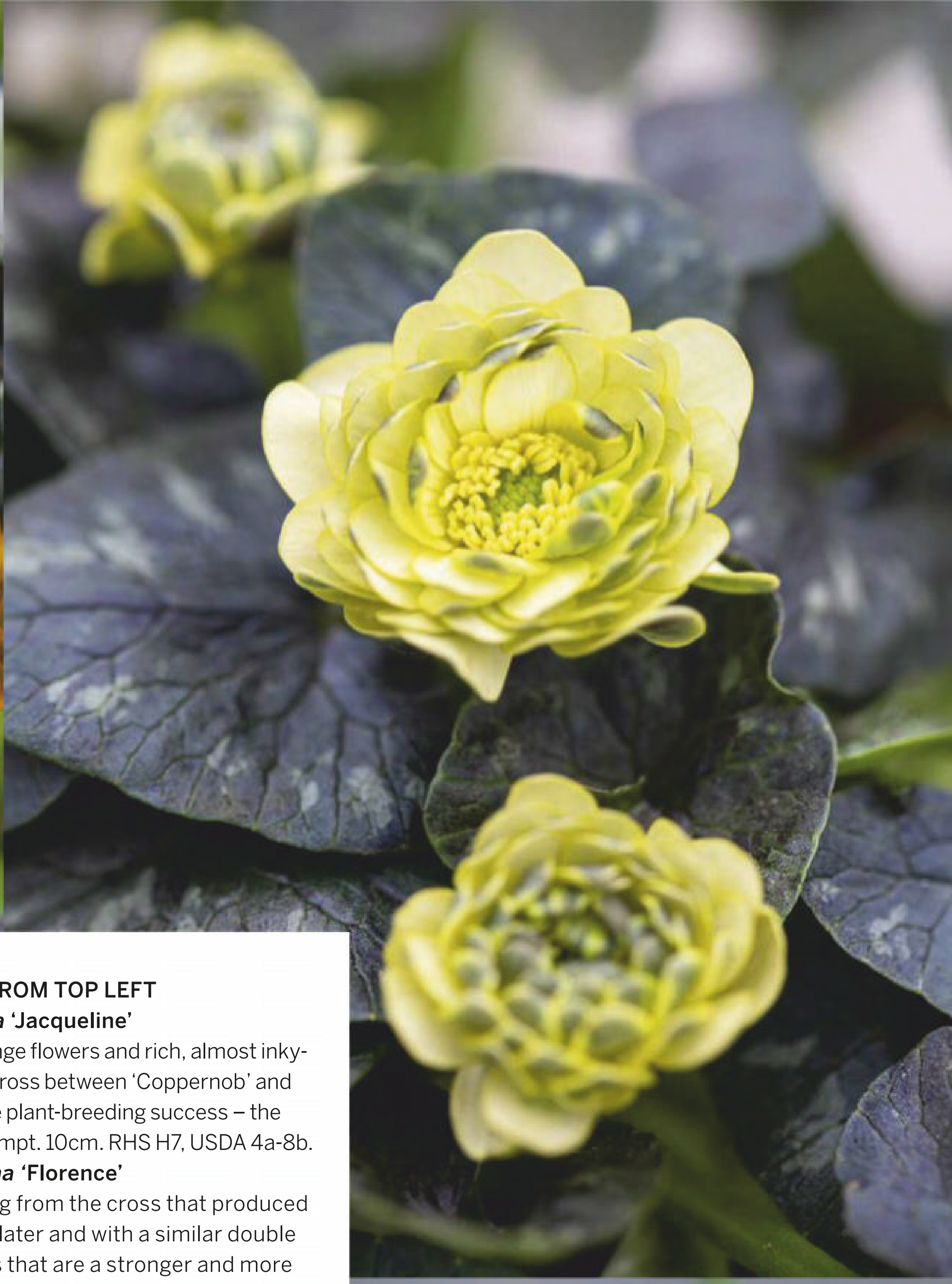
Turn the page for more cultivars ▷

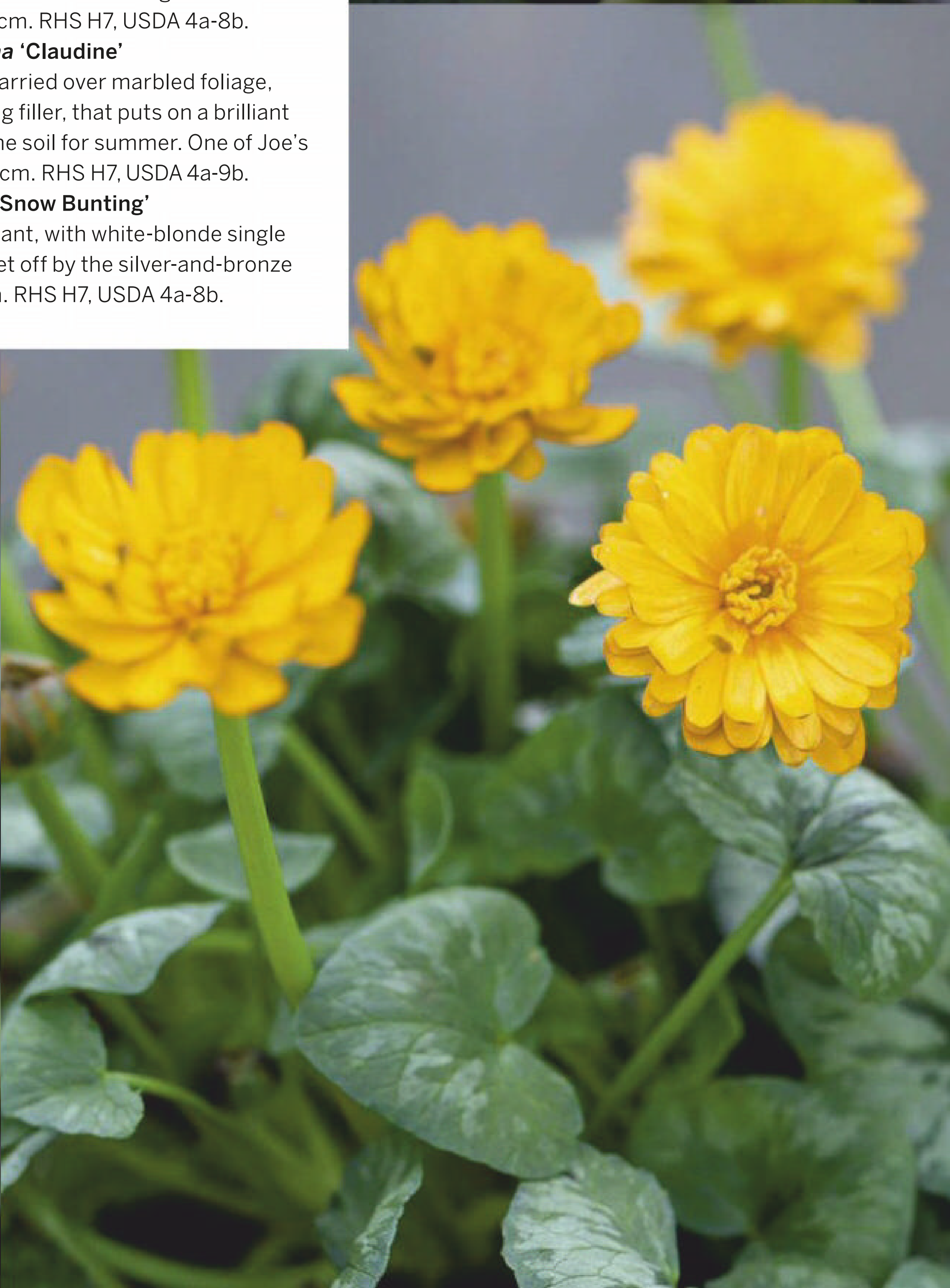


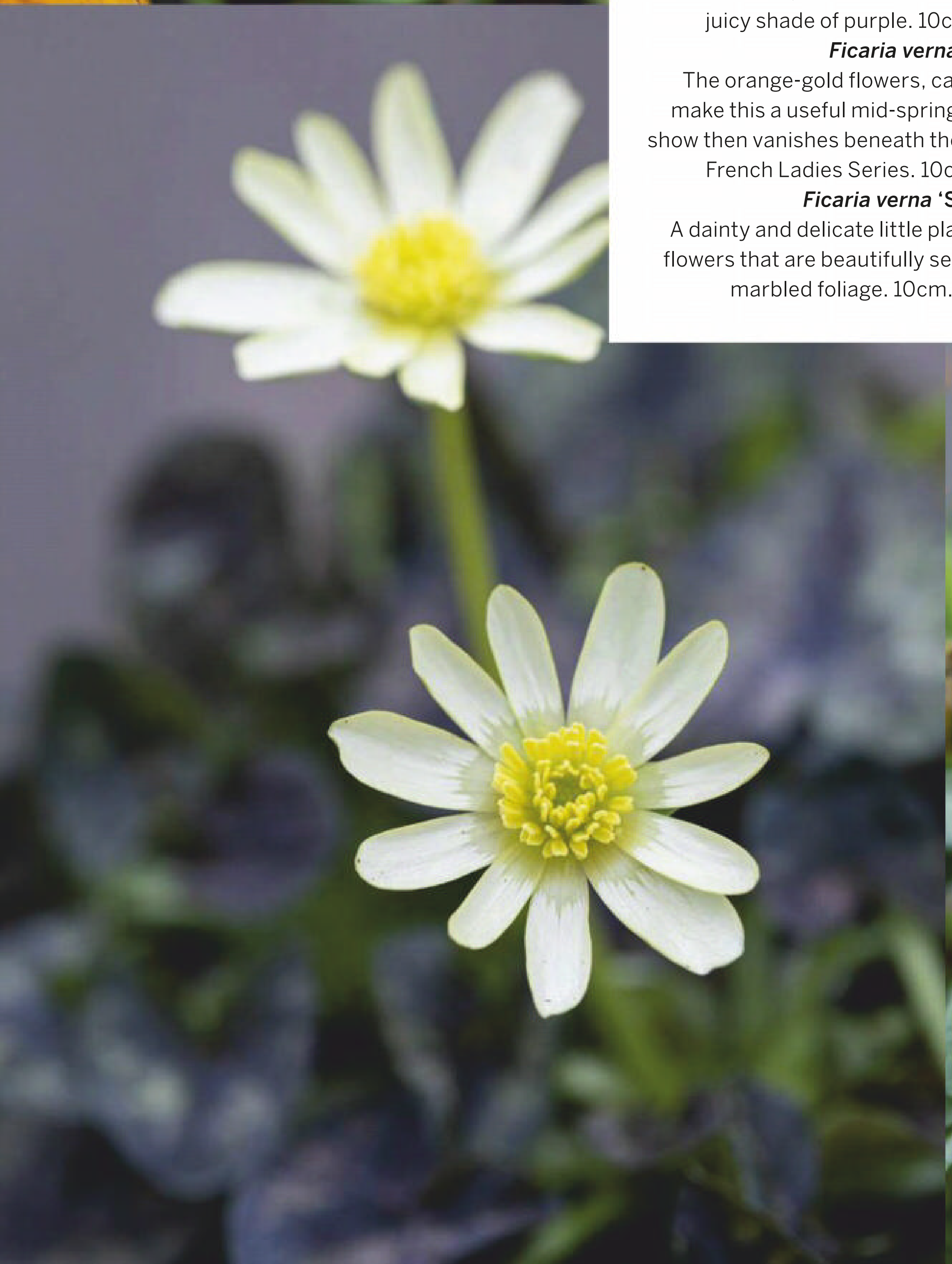
Sometimes an experiment works and sometimes it doesn’t, but you have to try

Ficaria verna
‘Crimson Damson’
Discovered as a natural variation by plantswoman Ruby Baker. The pale-cream flowers have short petals with a rich, red-plum underside and these are set off by green leaves that are freckled with silver. 10cm. RHS H7, USDA 4a-9b.









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***Ficaria verna* 'Jacqueline'**
A striking plant with double orange flowers and rich, almost inky-purple leaves. The result of a cross between 'Coppernob' and 'Double Bronze', it is that rare plant-breeding success – the desired outcome at the first attempt. 10cm. RHS H7, USDA 4a-8b.

***Ficaria verna* 'Florence'**
The second distinctive seedling from the cross that produced 'Sylvie', appearing two years later and with a similar double cream flower, but with leaves that are a stronger and more juicy shade of purple. 10cm. RHS H7, USDA 4a-8b.

***Ficaria verna* 'Claudine'**
The orange-gold flowers, carried over marbled foliage, make this a useful mid-spring filler, that puts on a brilliant show then vanishes beneath the soil for summer. One of Joe's French Ladies Series. 10cm. RHS H7, USDA 4a-9b.

***Ficaria verna* 'Snow Bunting'**
A dainty and delicate little plant, with white-blonde single flowers that are beautifully set off by the silver-and-bronze marbled foliage. 10cm. RHS H7, USDA 4a-8b.

Time passes

Photographer Howard Sooley reflects on time spent with his friend the film maker and artist Derek Jarman at Prospect Cottage in Dungeness, now on the cusp of a new chapter in its life

WORDS AND PHOTOGRAPHS **HOWARD SOOLEY**

Times passes; it sweeps unhindered across the shingle of Dungeness beach in Kent. The skeletal pyramid that once stood proudly as part of the Pluto Pipeline, refuelling ships at sea for the Normandy landings, has over time become a ghost, turned to rust, then dust, and now gone.

The sun, the sea, the salt in the wind, erode everything here. Nothing is permanent, not even the land itself, a temporary shifting spit of shingle jutting out into the English Channel. The winter storms or the bulldozer have taken most of the old fishermen's sheds from the beach, wiped clean by time's incoming tide.

Derek Jarman died in February 1994 (less than two weeks after his 52nd birthday), now 25 years in the past, leaving behind a fine legacy of films, paintings, books… and a small, black, tar-painted fisherman's cottage in the shadow of Dungeness nuclear power station.

Its small garden gained acclaim after the publication of the book, *Derek Jarman's Garden*, in 1995 and many subsequent magazine articles (the first of which appeared in *Gardens Illustrated* in the same year). As a garden it is unusual and inspirational. It has always had a steady stream of visitors, from curious passersby to people making pilgrimages from all over the world. Now after the untimely death of Derek's partner, Keith Collins, the garden is in a state of flux once more.

My story with the garden started in 1990 when I was commissioned to photograph Derek. Pulling up on Dungeness Road, I stared out of the car window on to a post-apocalyptic nuclear vision: a long, snaking road strung with a line of black fishermen's cottages like tar-covered fairy lights; a beach strewn in a mess of seemingly abandoned fishing boats and huts, which looked like they'd just tumbled from the sky and landed randomly among the sea kale that inhabited the beach.

Dungeness was England through the looking glass, not William Blake's bucolic vision of a Jerusalem in this 'green and pleasant land'. Stark, barren, the sun searing down or rain whipping across the landscape – everything seemed to be dying. Bleached by the sun, ripped by the wind, eaten by salt, laid bare and exposed by the enormity of the sky. A world stripped to its bones, abandoned and motionless except for the dried seedheads of sea kale blowing like tumbleweed in the shadow of the power station. The images are etched in my memory.

Derek was standing outside Prospect Cottage in an old French labourer's shirt, long, white linen blowing like a sail in the wind, watering can in his hand. Looking back, I can still feel my heart quake; the day seemed so perfect, outside of time. But somewhere a clock was ticking; I suppose we just couldn't hear it, drowned out by the sound of the wind and the tide running along the shoreline. After that first day we became good friends. I was to spend much of the next four years gardening with him at Prospect Cottage, or visiting nurseries strung out along the various possible routes between London and the Kent coast.

In an old photograph Derek stands as a child among bright-red geraniums, smiling, clutching a watering can. It looks like Italy, the perfect picture of happiness. I've often thought of Prospect Cottage as a child's garden, particularly at the front. Neat beds of wallflowers and poppies lined with white dragon's teeth flints, cockleshells all in a row. It is Derek's childhood dream of a garden, transposed by an artist and gardener into the eerie landscape of Dungeness.

The garden is without boundaries or fences and as a consequence stretches unhindered to the horizon in all directions. There are no lawns, no soil, just shingle. Ideas and notions of what makes up a garden are gone. It is blissfully and intriguingly without the usual semiology of gardens. It is a cottage garden, on a small, domestic scale.

The garden anchors the cottage to the golden shingle and radiates out, slowly dissolving into lichens, broom and honey-scented kale as you move toward the horizons. There is a freedom, an opportunity not many people get, to garden outside normal conventions and work openly and directly with nature. The garden at the front was the first to be laid out. More Mondrian than Monet, it is a series of simple, geometric formal beds drawn

▷

Top image The artist and film director Derek Jarman moved to this small fisherman's cottage in 1986 and began to create a garden. To the front Prospect Cottage, has a fairly traditional cottage garden with square and rectangular beds of *Centranthus ruber*, *Crambe maritima* or sea kale, lavenders, santolinas, poppies and herbs defined by shingle paths and upstanding flint stones.

Bottom image To the side of the cottage a gorse circle, planted alongside an old fisherman's boat, blends into the wild landscape of Dungeness – a shifting spit of shingle that juts out into the English Channel, overlooked by a nuclear power station.

> **Without perimeters, a gardener’s intervention becomes a direct dialogue with sky, sea, shingle, boats, cottages and lighthouses**

▷ out with white flints collected from the beach, planted with circles of sage and lavender then splashed with red field poppies, an echo perhaps of the Italianate gardens of Derek’s childhood There’s something unsettling about the vastness of the view and the seemingly chaotic work of Mother Nature’s hand. But as you move further from the cottage, formality loosens its grip until the garden relaxes and merges into the natural flora of the ness [an Old English word for a headland].

At first it seems daunting to garden without a fence, without delineation of where the garden starts or finishes, trying to create a picture without a shape to the canvas or frame. Dungeness is entirely without visible boundaries (a stipulation of the tenancy agreement from the Dungeness Estate). But conversely the garden is not limited or inhibited by its perimeter, it stretches as far as the eye can see, in all directions. A gardener’s intervention becomes a direct dialogue with landscape as a whole: the sky, sea, shingle, wildflowers, fishing boats, neighbouring cottages, lighthouses (there are two) and the nuclear power station (there are two of these too, one now decommissioned).

The back garden is different from the front, its template taken from the wildflowers of the ness that were growing there when Derek bought the cottage. Soon the emerging purple shoots of the sea kale were protected from unwary feet by driftwood collected from the tideline. Derek would sometimes add to them with stones or rusted iron found on the land near the power station, the flotsam left behind by the retreating spectre of the Second World War. The sticks and sculptures helped give the garden form and height, particularly in winter when many plants sought refuge under the shingle from the fierce easterlies. They also had the unexpected gift of providing much-welcomed perches for the migratory birds that navigate over the ness every year. Rare warblers from Russia would stand and catch their breath, staring in at the kitchen window. Then, without warning, they’d lift into the air, catch the wind and be off again to some far and distant land.

The absence of soil on the ness means there are no lawns, borders or flowerbeds; you’re free to plant anywhere. It is gardening’s abstract expressionism. Plants were put where they were thought to be happiest or most sympathetic. Derek kept the planting simple, largely wildflowers, with a few herbs, santolinas and helichrysums, a *Rosa xanthina* ‘Canary Bird’, a fig by the back door, and, set among these, the glow of a red-hot poker, a cool, blue circle of irises. More often the dried seedheads of foxgloves or wild peas would be shaken over a likely looking spot, in hope of them germinating the following year.

Because there are no flowerbeds, you could freely walk around the garden. Moving between the sticks and fennels, the paths and spaces between them become as important as the plants themselves.

It is still one of my favourite gardens, in part because it is so intimate and immersive. Even with the passing of 25 years, its spirit it seems lingers on. I’ve never gardened anywhere quite like it; it has reshaped my understanding of gardening. I miss the beauty and brilliance of Derek, and I miss those seemingly timeless days gardening together until the sun sank down behind the power lines radiating from the power station.

As for the future, I wish the garden well as it embarks on a new chapter of its life. I hope it will continue to inspire and bring joy as it did to Derek all those years ago. □

USEFUL INFORMATION

The Art Fund, in partnership with Tate art museums and the arts charity Creative Folkestone, have launched a crowd-funding campaign to bring Prospect Cottage and garden – along with its art collection and archive of Derek Jarman’s notebooks, sketchbooks, letters, drawings and photographs – into public ownership. To find out more about the campaign, including how to contribute to the appeal, visit **artfund.org/prospect**

Top row Derek in 1992 watering his newly built raised vegetable bed; metal sculptures in the front garden are splashed with the red of field poppies; santolinas, poppies and the occasional red-hot poker add colour to the back garden with the nuclear power station in the distance.
Middle image In Derek’s first gorse circle, in 1992, the *Ulex europaeus,* which is happy growing in the garden’s shingle, surrounds a simple driftwood sculpture. Other than the gorse’s yellow flowers there is little bright colour in this area of the garden but the big skies, which reflect back from the sea on both side of the ness or headland, serve to bring even the dullest of colours to life.
Bottom row A selection of sticks and quirky sculptures give height and form to a planting of *Lavandula angustifolia* ‘Munstead’ in the back garden; a colourful mix of blue sage, *Salvia officinalis,* and Californian poppy, *Eschscholzia californica*, and a burst of bright colour in the front garden of Prospect Cottage; fennel and poppy seedheads stand out against the bright blue of the big Dungeness sky.

MARTIN GEE

A self-confessed generalist, pragmatist and juggler of plates, the head gardener at Weston Park in Shropshire is the sixth generation of Gees to work on the estate

WORDS CLAIRE MASSET PORTRAIT CHARLIE HOPKINSON

Martin Gee is a rare specimen. There can be no other gardener with such a pedigree. Since 1803, his ancestors have all worked at Weston Park in Shropshire. Martin's own role there goes back a staggering half-century: he joined the gardening team at the tender age of 15 and – now 65 – shows no signs of retiring.

As head gardener Martin looks after the vast 70-acre garden, which incorporates 'Capability' Brown pleasure grounds, mixed borders, rose gardens, formal terraces and parterres, and a large walled garden. "I was born on the estate in my grandfather's house; he was head gamekeeper. My parents lived in the local village – that's where I grew up." Six generations of Gee men have worked at Weston, starting with ploughman John Gee, who is immortalised in a painting by Thomas Weaver (1774–1843) that hangs in the main house. Later generations were gamekeepers and gardeners. Like his grandfather, Martin lives with his family on the estate in one of a scattering of ancient and picturesque dwellings.

> EVERY DAY IS A SCHOOL DAY, I ALWAYS SAY. THINGS KEEPS CHANGING

When Martin was a young lad, his father – who started as a gardener and then moved into agriculture – gave him a small plot "the size of a table". "I grew lettuces, radishes, that kind of thing. Then in my last year at school I worked in the walled garden in the summer holidays. That's when my passion really took hold."

Martin briefly flirted with the idea of becoming a fireman, but quickly went off the idea. "If I'd been a fireman, I'd be retired by now," he admits, without an ounce of regret in his voice. "The thing with gardening is that when you've finished a job you can see what you've done." Every gardener knows how good that feels. And then there is the constant discovery and learning. "Every day is a school day, I always say. Things keeps changing."

When he first started here, he went round each department. "The first year I worked in the formal gardens. Then I moved into the walled garden. I then did 12 months in the glasshouses." It was a proper apprenticeship, complemented by two years at the local horticultural college. Martin took over the management of the walled garden in 1978 and became head gardener in 1991.

Whereas his father and grandfather were obsessed with dahlias, Martin confesses to having no overriding passion. He is a generalist, which has served him well in this varied garden. His calm, friendly and down-to-earth demeanour has no doubt helped too. As he says, "you have to juggle plates all the time".

Over the past 25 years, the plates have been turning apace, as the garden has been undergoing extensive restoration. The orangery was first in line: its box parterre, delineated by different shades of gravel, is a vision of simplicity and refinement. Below the formal terraces, a long border has been replanted with a mix of shrubs and perennials for year-round interest. Facing it is an exquisite rose garden, recently brought back to life with the help of rosarian Michael Marriott.

Weston boasts two 'Capability' Brown pleasure grounds. Temple Wood, complete with temple, bridge, pool and cascade, was restored for the landscape gardener's tercentenary in 2016. Martin is now turning his attention to Shrewsbury Wood, which is being cleared of many of its rhododendrons. "There are two questions I always ask when looking at a new project: is it achievable and is it manageable?" he says. "If you can't manage it afterwards, what's the point in doing it?" If a design is too complicated, he finds a way to simplify it.

Progress is also being made in the four-and-a-half-acre walled garden, a quarter of which is being turned back to vegetable production. The area is also home to an orchard, planted with heritage and local varieties of apples, pears and damsons. Slowly it is returning to its original purpose of providing fruit and vegetables for the house; it now also supplies Weston Park's public café and restaurant.

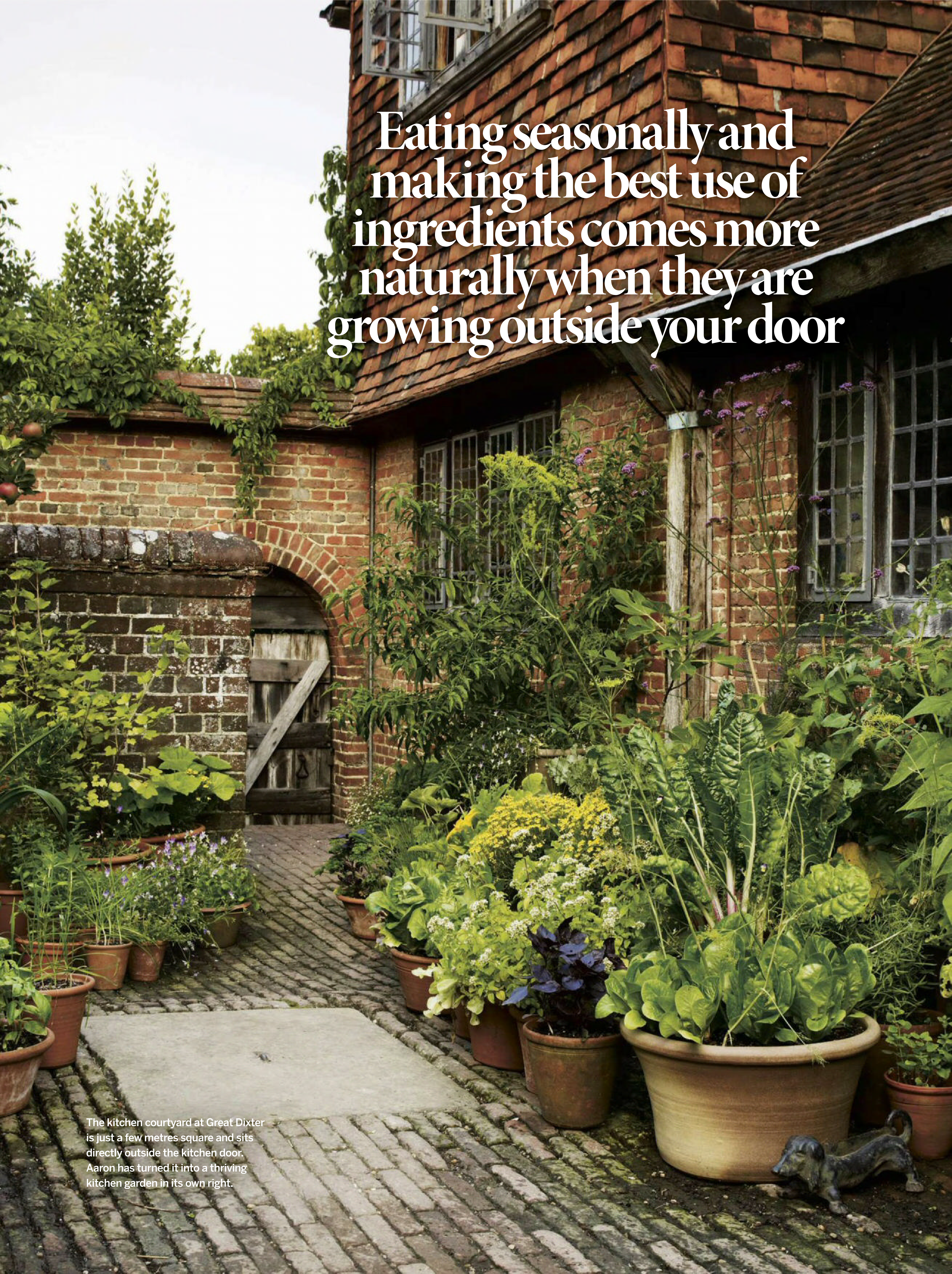
Of course, there will come a day when Martin has to pass on the baton. This time, however, it won't go to a member of his family. His only daughter Felicity has no interest in gardening and enjoys a successful career in textiles. "Live your dream is what I say," he smiles.

For now, Martin is still very much living his dream and enjoying the fruits of his labours. When the time comes to retire, it will no doubt be a wrench. His family has lived in the same estate house for almost 40 years. Gardening is his job but also his hobby and he confesses that his own garden "doesn't quite get the attention it should do". Maybe he will spend his retirement creating a new garden. "I've no real plans. Someone said I could always come back to Weston as a volunteer." From the look on his face, it's unlikely to happen. Once a head gardener, always a head gardener. □

USEFUL INFORMATION

Weston Park, Weston-under-Lizard, Shifnal, Shropshire TF11 8LE.
Tel 01952 852100, weston-park.com
Martin leads seasonal walks of the garden and wider estate, see website for details, and special tours for groups can be pre-booked by contacting enquiries@weston-park.com

WESTON PA



Eating seasonally and making the best use of ingredients comes more naturally when they are growing outside your door

The kitchen courtyard at Great Dixter is just a few metres square and sits directly outside the kitchen door. Aaron has turned it into a thriving kitchen garden in its own right.

Know no bounds

Great Dixter gardener cook, Aaron Bertelsen, shares his knowledge of growing edibles in pots in a courtyard kitchen garden

WORDS AARON BERTELSEN PHOTOGRAPHS ANDREW MONTGOMERY

Much has been said and written of late about the importance of understanding where our food comes from, of shifting the focus of our meals to include more vegetables, and reducing food waste. I believe that growing your own – or at least some of your own – is one of the most effective ways of changing your attitude to what, and how, you cook and eat. Eating seasonally, and making the best use of your ingredients, seems to come more naturally when they are growing right outside your door. I am a great believer, too, in the psychological benefits of gardening.

Far from being limiting, container gardening offers endless possibilities. A sheltered courtyard creates a microclimate, where it is possible to grow crops, such as apricots and peaches, that might struggle in a more open site. Sun-worshippers, such as tomatoes, chillies and aubergines, will thrive on a bright balcony, while shadier spots are ideal for salad crops, potatoes, leafy greens, such as Swiss chard, and fruits, such as blueberries, rhubarb and even currants. Meanwhile, woody Mediterranean herbs, such as rosemary and thyme, can cope with the most inhospitable conditions.

One of the great advantages of container growing is that it is easy to extend the growing season. Many plants will benefit from the additional warmth found close to the house or apartment, and it is the work of a few seconds to throw a piece of fleece or hessian over more vulnerable pots.

Another bonus of container gardening is that there is no back-breaking digging, and you are free to create different compost mixes to suit the needs of individual crops – light soil for carrots and parsnips, acidic for blueberries and so on. A container garden also provides opportunities to grow unusual varieties or hard-to-obtain ingredients, such as that obscure herb you need for your favourite curry but can never seem to find in the shops. ☐

Turn the page for Aaron's recommendations on which edible crops to grow in pots ▷

Which crops can be grown in pots?

The short answer to this question is, anything you like. From delicate, leafy herbs to root vegetables and sturdy fruit trees, there should be no reason why – given a little thought, forward planning and, of course, some tender loving care – you can't create a varied, productive container garden, whatever the space and the conditions you are working in.

If I could grow only one type of thing in my container garden, it would be salad leaves. This also happens to be what I would recommend new gardeners to start with. Salad leaves are easy to grow, make good use of space and generally taste much better than what you can buy in the shops. A couple of 30cm pots of cut-and-come again leaves will give you flavoursome fresh salads for weeks, if not months. I'm convinced home-grown salad leaves are more nutritious, and they also look beautiful. Choose carefully and you will have a pot full of textures and colours to bring you pleasure throughout the year.

Other stars of the kitchen container garden include stalwarts, such as chard and kale, which will keep you in fresh greens all year round; structural plants, such as globe artichokes, that will anchor your display; and true show stoppers, such as peas and the gloriously varied sea kale. You will find that many of them offer tremendous value too. Some, such as chard, will just keep on growing, while others offer several crops for the price of one: think of peas, with their shoots, flowers and juvenile pods, or the delectable tops of broad beans.

Root vegetables may not seem like the most obvious candidates for a container garden, but they can do very well in a confined space, and, of course, you can control the growing conditions in a pot far more easily than in a garden. They are also surprisingly generous crops to grow: a pot of beetroot will give you handfuls of delicious leaves as well as the roots themselves. Root vegetables are well worth growing for aesthetic reasons too: the bright green, frothy foliage of a carrot is a great foil for the dramatic, deep red of beetroot leaves, while parsnips are so good looking that we actually grow them as flowers in the ornamental garden at Great Dixter.

Think about growing fruit trees, and the first thing that comes to mind is that you will probably need an orchard, or at the very least a generous kitchen garden. Think again. These days there are so many dwarf forms of fruit trees especially bred to thrive in pots – and produce full-size fruit – that there really is no reason not to grow your own. Indeed, having limited space can actually work to your advantage – walls, provided they get plenty of sun, will reflect heat and speed up ripening, particularly of more exotic crops, such as figs, apricots and peaches. But even if a tree feels too ambitious, you can still share the joy. A blueberry bush in a pot will yield handfuls of sun-warmed berries, while delicate, violet-flavoured Alpine strawberries don't even need a pot of their own – they will happily grow in the spaces around other crops, or even in the cracks between paving slabs.

Herbs are generally very well suited to growing in pots. They take up relatively little space – although do avoid using containers that are too small – and give so much in return. A few fresh herbs will transform your cooking.

To my mind, edible flowers are the icing on the cake of the container garden; even just a few flowers will make it sing with their colour and scent. And they will attract pollinators too, helping to make the rest of your garden more productive.

Even a small balcony can offer enough space for a good selection of herbs and vegetables.

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12 EDIBLES TO GROW IN POTS

1 Chillies Incredibly easy to grow. This is a Mediterranean crop and used to tough conditions. Just give the plants some sun, and possibly a small stake for extra support if they are in a windy spot. Use a good soil-based compost, and you won't need to feed them.

2 Lemons These are hungry plants, so make sure you use a good, soil-based compost, adding some grit or sharp sand to improve drainage. Needs protection from frost.

3 Dill I grow dill both for its leaves and its seeds. Does best from direct sowing, as it does not like its roots disturbed. It will thrive in a pot, provided you water every couple of days and don't let it dry out. For a good crop of decent-size seeds, I like 'Mammoth'.

4 Kale Choose a generous pot, as this annual is a sturdy, long-lived vegetable, but not the thirstiest of crops; a good soaking twice a week will be enough. My top three cultivars for flavour and colour would have to be 'Redbor', 'White Russian' and 'Red Russian'.

5 Peach Fan-training against a wall is the better way to go because of the additional heat reflected back to help ripen the fruit. All you will need is a warm wall, plenty of sun and a large pot, around 45-50cm in diameter. Water once a week, or every three to four days in hot weather, soaking the pot thoroughly. 'Garden Lady' is a slow-growing cultivar ideal for pots.

6 Butternut squash Choose cultivars suited to growing well in pots – I've grown both 'Barbara' and 'Butterbush'. Sow this annual crop early in pots on a warm windowsill with the aim of having good-sized plants ready to go out as soon as the frosts are over. Your squash in a pot will need regular watering, as well as feeding, and will benefit from a good rich soil.

7 Bay A great choice for adding structure to your container garden all year round. Very easy to look after, provided you give it a good sunny spot and feed it regularly. Prune every spring, both to keep it at the size you want it and to reduce any congestion.

8 Tarragon A perennial, but it will need some protection through the winter. There is only one species to grow, *Artemisia dracunculus* or French tarragon. Avoid Russian tarragon (*Artemisia dracunculoides*). It may grow faster, but it is tough and lacking in flavour. French tarragon does not set viable seed, so if you are starting from scratch, buy a plant and pot it up in early spring.

9 Fig Easy to train as a fan against the wall, and does not demand much. I fork in a bit of blood, fish and bone meal in spring and try to give the pot a good soaking once a week.

10 Oregano Buy plants rather than trying to grow from seed, and add some sand or grit when potting up. Give the plants as much sun as possible to maximise the flavour.

11 Apricot Make sure your tree is grafted on to dwarfing rootstock and that it is self-pollinating. Plant it straight into its 'forever' pot, which should be 45-50cm in diameter. Give the plant a good soak once a week, or every three or four days if the weather is hot.

12 Broad bean You will need a big pot to grow this annual crop. My current favourite cultivar is 'Crimson Flowered', which has the most beautiful wine-red, scented flowers. It is also particularly well-suited to container growing because it's a compact plant.

Turn the page for advice on choosing containers ▷

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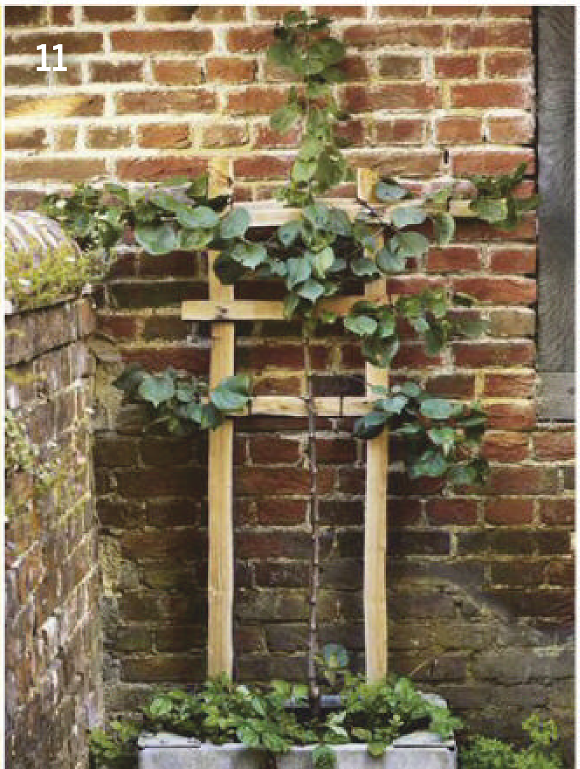
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Almost anything can be used to grow crops in as long as it has sides to hold the soil in place and holes to allow for drainage

While metal containers are relatively lightweight, they are very durable. Most metal plant pots nowadays are made of galvanised zinc, which has a timeless appearance that looks great, especially in an urban setting.

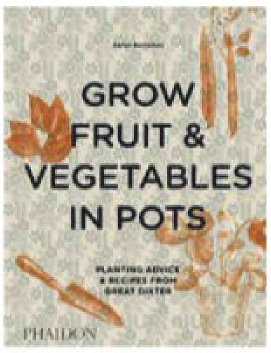
Choosing containers

Choosing containers for your plants is a very personal thing. At Great Dixter, the majority of our pots are terracotta. They sit well against the brick floor and walls of the courtyard, and they age gracefully. Aesthetics aside, though, more or less anything can be used to grow crops in as long as it has sides to hold the soil in place, and holes in the bottom to allow for drainage.

The one thing that is critical about your chosen pots is size. Small pots can look very pretty clustered together and will enable you to create more variety in small spaces, such as steps and tabletops, as well as being easier to bring inside during the winter, but bear in mind that they will dry out very quickly. One large pot containing three or four different varieties of plant grown together will be much easier to maintain than multiple pots. Remember, you don't need to fill the entire pot with compost – you can put a layer of something light and bulky, such as perlite, at the bottom, then put your soil on top of that.

The shape of pot you choose depends on what you plan to grow in it. For salad leaves or herbs, which have shallow roots, choose a broad, shallow pan. So-called 'long Tom' pots are best used for plants with deeper roots and/or trailing foliage, such as carrots, parsnips, nasturtiums, trailing rosemary, trailing thyme and trailing cherry tomatoes.

If you want to grow a fruit tree, choose the biggest pot you can accommodate. This will allow your tree plenty of room to expand, and you can grow other crops around the edge of the pot. Provided you are diligent about feeding and top-dressing, your tree will need repotting only once every four or five years, rather than every spring. When you are just starting out, keep things simple. A single trough with sorrel, some cut-and-come-again salad leaves, and a few of your favourite herbs will be easy to look after and give much pleasure. Add a few edible flowers to the mix and you will have something that's really beautiful to look at.


Aaron Bertelsen
GROW FRUIT & VEGETABLES IN POTS
PLANTING ADVICE & RECIPES FROM GREAT DIXTER
PHAIDON

This is an extract from *Grow Fruit and Vegetables in Pots: Planting Advice and Recipes from Great Dixter* by Aaron Bertelsen with photography by Andrew Montgomery, which is published by Phaidon on 7 February, priced £24.95.

Old tin cans or bathtubs can be used as attractive planters to enhance any small outdoor space.

THE
Sarn
FOOD • DRINK • PLANTS

A basket stocked with *Erigeron karvinskianus*, *Coreopsis verticillata* and *Lythrum virgatum* 'Dropmore Purple', all chosen by Claire from the nursery to feature in The Sarn's pub garden with a difference.

Claire in the community

Many village pubs offer a warm atmosphere, a good selection of well-kept beers and wines, and an excellent Sunday lunch – but only one pub in mid Wales can boast a community shop selling plants from one of the UK's top nurseries

WORDS **DAISY BOWIE-SELL** PHOTOGRAPHS **ANDREW MONTGOMERY**

Plants and pints may sound unlikely bedfellows, but in a corner of a tiny village in Powys, mid Wales, Claire Austin is proving that they work together in surprising harmony. Surrounded by soft, green Welsh hills, yet sitting alongside a helpful A-road, is the village of Sarn's 134 year-old pub. Named after the village, The Sarn has been given a new lease of life by the daughter of the world-renowned rose grower David Austin.

A plantswoman, nursery owner and perennials expert in her own right, Claire and her Australian-raised husband Ric Kenwood bought the freehold in 2017. They had moved to her father and mother's timber-framed weekend getaway house a mile away after her mother's death in 2007. That house, up a steep narrow lane tucked between those rolling hills, became the nursery for Claire Austin Plants. But what they still needed was a shop.

When plans for a community nursery project in the neighbouring Bishop's Castle began to stall, and a friend mentioned that The Sarn had come on to the market, Claire's interest was piqued.

"Old pubs are a really good idea. They all have a car park, most have café and restaurant facilities and this one already had permission for a shop," Claire explains. Her experience running many nurseries over ▷

The pub is now a focal point for a fairly remote farming community. The pub trade and the plant trade feed off each other, with enthusiastic gardeners popping in for Sunday lunch and vice versa

▷ the past 30 years, combined with the fact that Ric had run a bar meant they knew they could do it. It was helpful, too, that they had experience of house renovation, because the building needed to be completely gutted.

There are old photographs of the pub from the early 20th century at the bar, and the building's original framework has been carefully conserved. Claire and Ric have left echoes of the pub's past in the new, bright and clean décor: the worn, old wooden front doors hang on the wall in what is now the lovingly stocked boutique plant shop to one end of the building. Inside are houseplants as well as art and crafts by locals and artisans from further afield.

Like everything else, the space outside also needed work. They dug it back, got rid of a redundant path and paved it and the result is a seemingly small wooden-fenced yard that, says Claire, is evolving all the time. She packs more than 500 plant varieties on pallets and in borders into the yard, choosing five of everything from the nursery for display. Claire thought about extending the space, but, she says, "When you are small, you can almost make your own rules." On quiet days, the pub staff keep an eye on the shop.

The pub-plant format works on several levels. A meeting room upstairs is the venue for Claire's specialist talks, and there are rooms for people to stay for a short break. Pubs are closing fast, while nurseries are expensive to set up and Claire maintains that using a pub creatively as a business is a relatively affordable option. "If you have enough for something like this, there's somewhere to live and then you can sublet bits out," she explains.

The pub is now a focal point for a fairly remote farming community that has no school on its doorstep and limited public transport. At the pub's music nights, quizzes and WI meetings, Claire has found it buzzes. "They'll usually start dancing!" she laughs. The pub trade and the plant trade feed off each other, with enthusiastic gardeners popping in for Sunday lunch and vice versa.

"It's our happy place," she says. "We always said that if we're not enjoying it, we won't do it, and we do enjoy it." But, the big question is, can she pull a pint? "No!" she laughs. "That I leave up to my husband." □

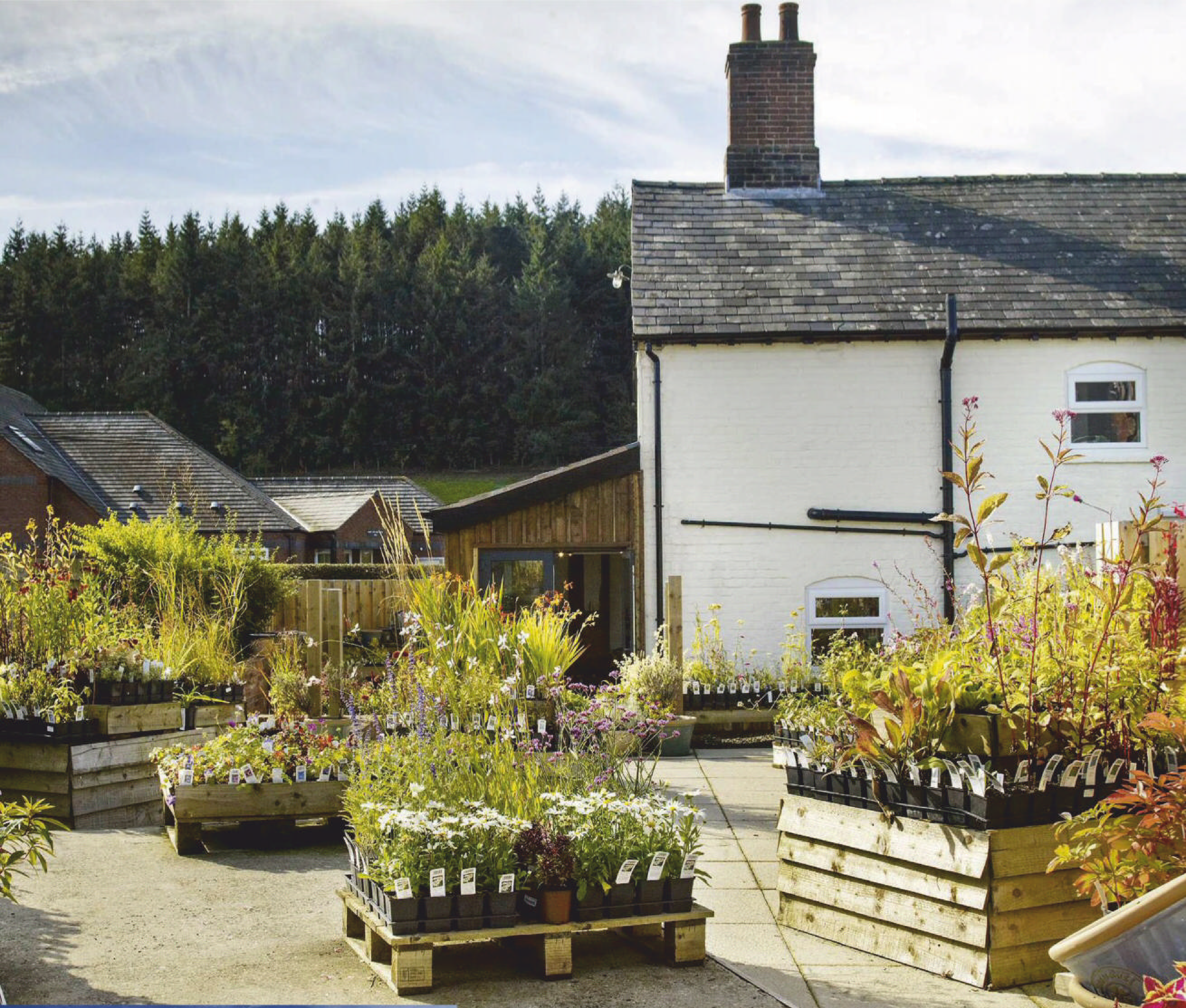
USEFUL INFORMATION

Address The Sarn, Sarn, Newtown, Powys SY16 4EJ. **Tel** 01686 670880. **Web** claireaustin-hardy-plants.co.uk **Open** Plant shop opens 10am-5pm, Monday-Saturday, and 10am-4pm, Sundays.

This page

Above Claire sorts pots of *Gaura lindheimeri* on one of a series of wooden pallets and benches. There are more than 500 plant types in the outside space while the shop sells accessories, cards, gifts and more.

Right *Salvia nemorosa* 'Amethyst' with the blue spikes of *Agastache* 'Blue Fortune' in one of the pub's carefully planted borders. Claire's expertise lies with perennials, specifically irises and peonies, of which there are always several on display.



This page

Above The Plant Shop at the back of the pub is stocked from Claire's nursery and offers a chance for pub visitors to pick up some plants on a passing visit. The paved back yard stretches over two levels and is constantly evolving.

Left A wide selection of epimediums, ideal for shade. Claire's eye for a plant display hasn't diminished and she knows how people look at plants. "I've done it for so long that I just arrange it automatically," she says.

Far left The Sarn is a focal point for the tiny village of Sarn, tucked amid Welsh hills but en route to the west Wales coast, so in the summer the passing trade is a boon. Claire Austin Plants opens occasionally as part of the National Garden Scheme but it's the shop that is the nursery's main outlet.

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Design

News, ideas and sourcebook

CHILD'S PLAY

Contractor and grounds maintenance provider Ground Control took home the Grand Award at the BALI National Landscape Awards 2019 for the design and build of the new Children's Garden at the Royal Botanic Gardens, Kew. Using a range of different materials, and embracing numerous changes in levels across the site, the contractor was praised for creating an amazing play and learning space, with superb attention to detail. The landscaping includes oversized play equipment, an elevated oak walkway, rockery boulders, giant stepping stones and wooden platforms over water. Other winners included Frosts Landscape Construction for the roof garden at 120 Fenchurch Street in the City of London. **baliawards.co.uk**

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News

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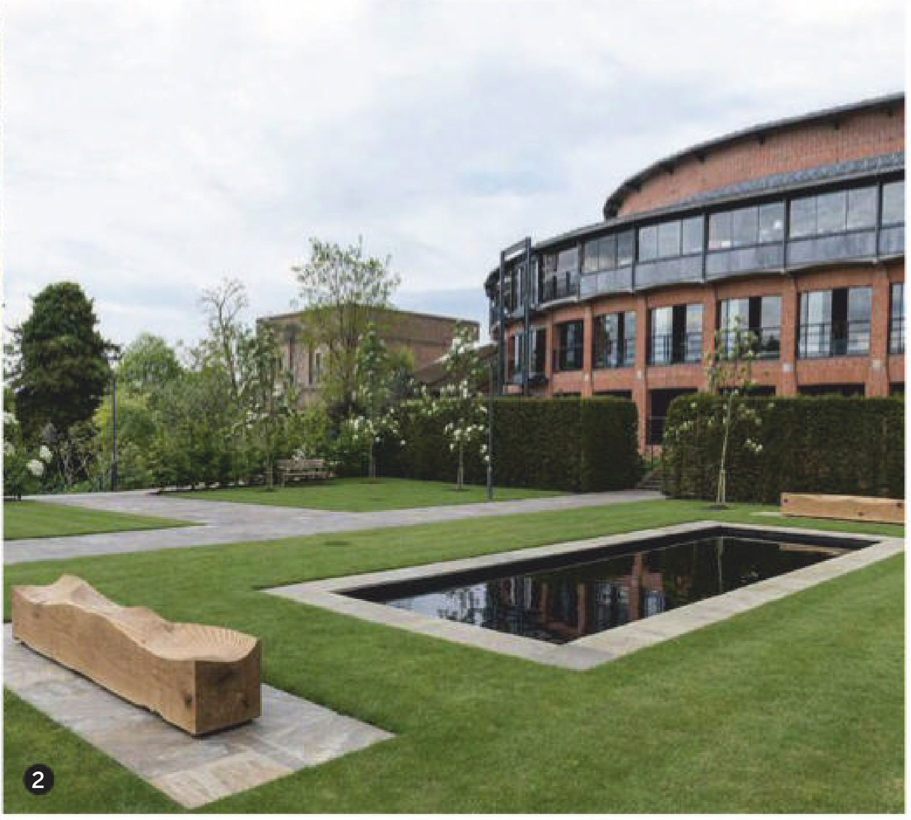

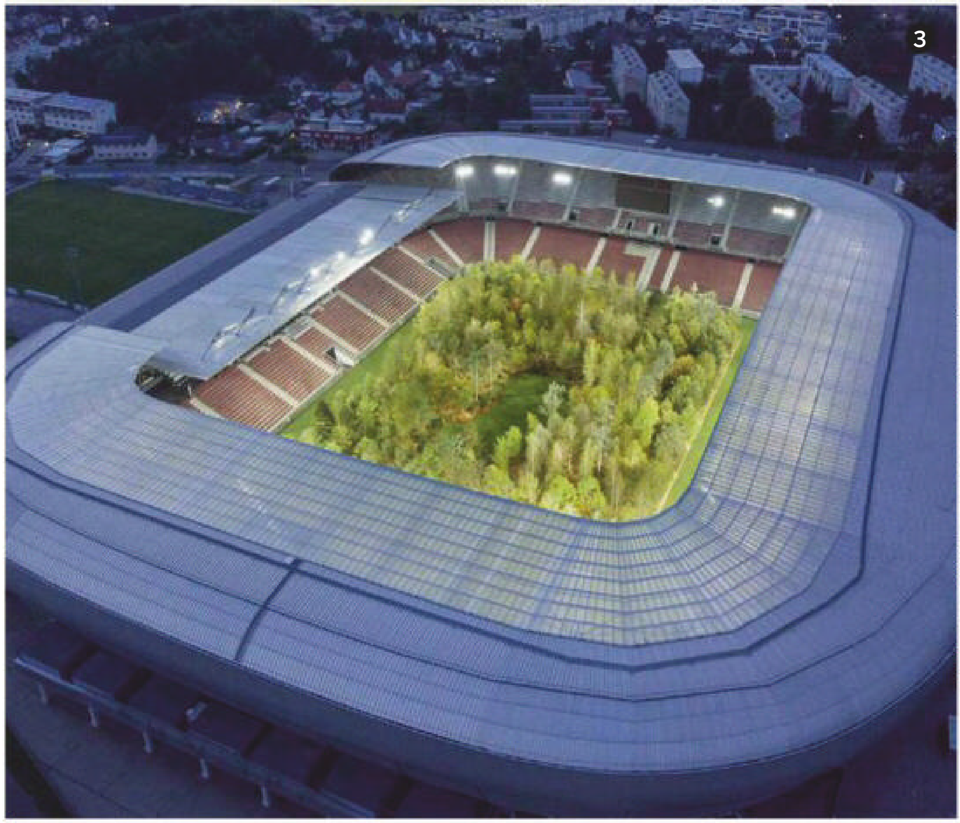

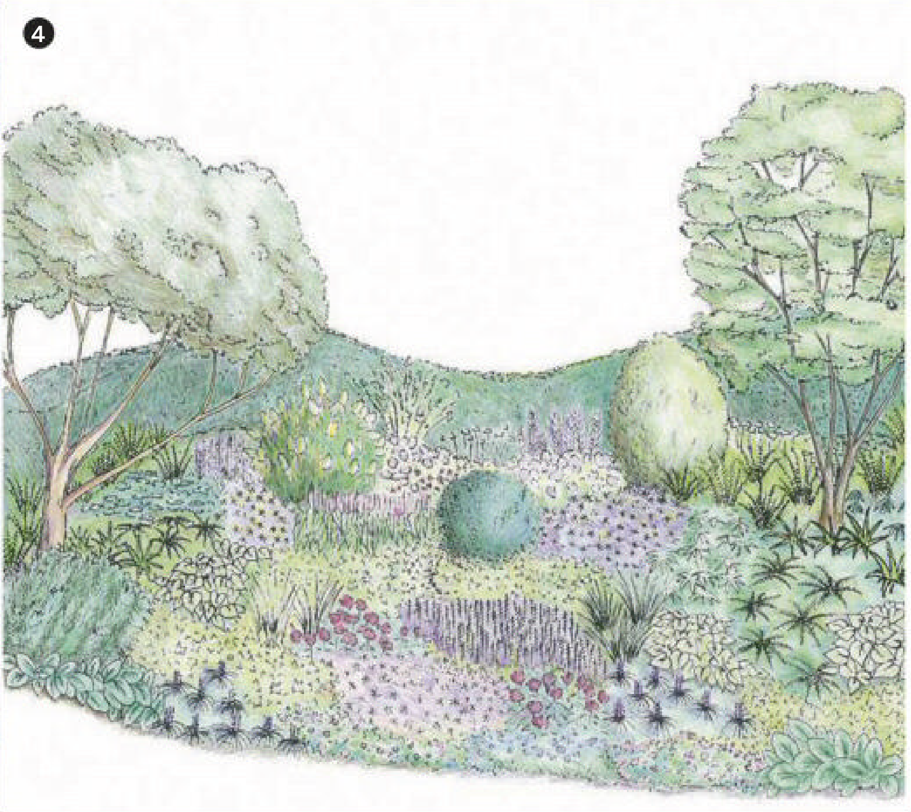

① LANDSCAPE INSTITUTE AWARDS

Collaborative design studio HTA Design LLP has won the award for Excellence Through Planting and Horticulture in the Landscape Institute Awards 2019 for the Water Gardens in Hemel Hempstead, Hertfordshire. The planting for the park, designed in the 1960s by Susan Jellicoe, embraces the bold colours, textures and fragrances of the original scheme, adding plants to increase wildlife value and maximise resilience. Kinnear Landscape Architects Ltd won the Adding Value through Landscape award for Walthamstow Wetlands in east London. **landscapeinstitute.org**

② KISSING BENCHES

Sculptor and furniture maker Alison Crowther has won the Award for Bespoke Furniture in the 2019 Wood Awards, for the Kissing Benches in the Figaro Garden at Glyndebourne, Sussex. The garden required something that would complement rather than detract from an existing Henry Moore sculpture. These benches, at either end of the reflective pool, are a contemporary take on an old style of outdoor seating, designed to enable people to engage in conversation or steal a kiss. Gigantic beam sections of green English oak were hand-carved using traditional gouges and mallets. **woodawards.com**

③ FOOTBALL FOREST

Swiss art curator Klaus Littmann planted 300 trees in a football stadium in Klagenfurt, Austria last autumn to highlight the twin problems of deforestation and climate change. Littmann was inspired by the Austrian artist Max Peintner's futuristic drawing *The Unending Attraction of Nature*, which depicts trees as objects of curiosity, on show in a stadium. Putting trees in an unfamiliar setting was intended to challenge viewers' perception of trees and forests. The trees will be replanted on a similar-sized plot near the stadium, alongside a wooden pavilion that will act as an education hub. **forforest.net**

④ NATURAL BORN WINNER

The winner of the 8th Student Design Competition for Level 3 Certificate in Garden students at Capel Manor College, held by the college and trade supplier Provender Nurseries, is career changer Clare Waters. The brief was to design a bed for the residents' communal garden at Park Square and Park Crescent Gardens in Regent's Park, London, with sensitivity to the design principles of John Nash and a naturalistic feel. The winning scheme featured repeated forms and large drifts of herbaceous perennials in shades of purple, pink, green and silver. **capel.ac.uk**

2 JACQUI HURST. 3 UNIMO / DEZEEN

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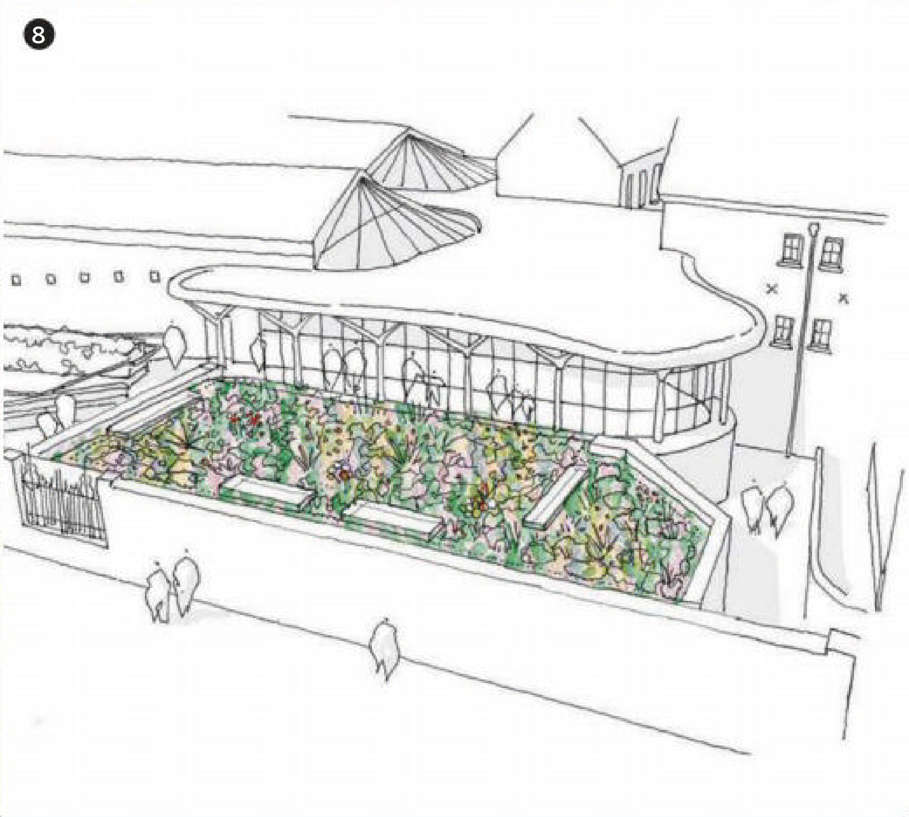

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⑤ TWISTS AND TURNS

Work on The Twist, a unique, 60m 'art bridge' across the Randsleva River in Kistefos Sculpture Park at Jevnaker, Norway, has been completed. Designed by architects Bjarke Ingels Group, the bridge allows visitors to make a circular route through the park, and provides Kistefos with a museum with three distinctive galleries as well as, on the north side, panoramic views of the surrounding forested landscape. The bridge is constructed of straight boards of wood clad in aluminium panels that form a dramatic curve in the centre. The park opens for the 2020 season on 24 May. **kistefosmuseum.com**

⑥ PATHS TO SUCCESS

Californian landscape designer Nina Mullen of Mullen Designs has been crowned APLD Designer of the Year 2019 for a private garden set in the Oakland Hills, California. An existing lawn has been replaced with a series of planted spaces connected by winding flagstone paths that blend with the surrounding landscape. Borders are stocked with water-wise perennials such as penstemons and grevilleas that provide year-round colour and texture, while low-growing shrubs, such as *Ceanothus* and *Myoporum*, planted around the pool allow views across the hills. A simple, basalt bench invites quiet contemplation. **apld.org**

⑦ URBAN OASIS

An international urban design competition for a new masterplan for Ronquoz 21, a district of Sion, Switzerland, has been won by Herzog & de Meuron with landscaper Michel Desvigne. The scheme converts an industrial area of about 60 hectares parallel to the motorway and railway tracks into a series of mixed-use neighbourhoods linked by a densely planted path. Generous provision of open spaces and private gardens allows for large numbers of shade-giving trees, especially fruit trees, to be planted. New office buildings will shield the residential areas from railway and motorway noise. **herzogdemeuron.com**

⑧ HOME AND GARDEN

This spring, the Gardens Through Time at London's Museum of the Home (formerly the Geffrye Museum) will be replanted as part of an £18.1-million renovation project. The original planting in the six historically themed gardens will be refreshed and a roof garden has been designed by Dusty Gedge, founder of livingroofs.org, for the Learning Pavilion extension and studio that forms a new entrance to the museum. This will consist of four planting zones including hardy plants from Mexico and the Mediterranean. The museum will reopen this summer. **museumofthehome.org.uk**

5 LAURIAN GHINITOIU / BJARKE INGELS GROUP AND KISTEFOS MUSEUM. 6 JUDE PARKINSON MORGAN. 7 HERZOG DE MEURON. 8 COURTESY OF WRIGHT & WRIGHT ARCHITECTS LLP

ADVERTISEMENT FEATURE

Plant a lasting legacy

Keen gardeners Barry and Sue have had their battles with cancer – now they're fighting back by pledging a gift in their Wills to Cancer Research UK

As they relax in their beautiful garden, you'd never guess how much Barry and Sue's lives have been touched by cancer. It all started in 1997 when Sue's mum died of what they suspected was breast cancer, closely followed by her father, who was taken by prostate cancer just 18 months later. Not long after, her sister Jen went to the doctor with an abscess in her ear, only to discover she had a very aggressive form of cancer — sadly she too passed away in June 2000.

Later that year, still reeling from these tragic events, Sue had a mammogram and the results came back as abnormal. She had a biopsy and a few days later was diagnosed with breast cancer. Sue remembers those early days, saying: "I felt like my head was in a goldfish bowl, I was so scared after seeing what cancer had done to my family."

Following a lumpectomy to remove the cancer and a course of radiotherapy, Sue was relieved to be given the all-clear. Throughout everything, the green-fingered couple tried to block out all thoughts of the 'Big C' by spending time in their garden. Barry explains, "Despite the toll that cancer has taken on our family, we remain optimistic. Gardening is a love of ours and it's certainly been cathartic over the years, helping us to always look on the bright side of life."

The gift of life

After meeting some of the researchers at the Cancer Research UK Institute in Manchester, Barry and Sue decided to leave the organisation a gift in their Wills. Barry says, "We just thought, we must do something."

Thanks to its pioneering work, survival has doubled over the last 40 years. But none of it would be possible without your support. Gifts in Wills fund more than a third of Cancer Research UK's life-saving work. Pledge right now to leave a gift in your Will to Cancer Research UK and you will help transform cancer treatment for millions of people across the world.

Cancer Research UK Legacy Garden

If you're visiting the RHS Hampton Court Palace Garden Festival 2020, look out for the special garden being created by Cancer Research UK and garden designer Tom Simpson. At last year's festival, the resulting garden from the collaboration secured three medals because of the clever and beautiful way it engaged people about the importance of legacy gifts, and they want to do the same this year. Can't wait to see this year's garden? Here's a sneak peak!

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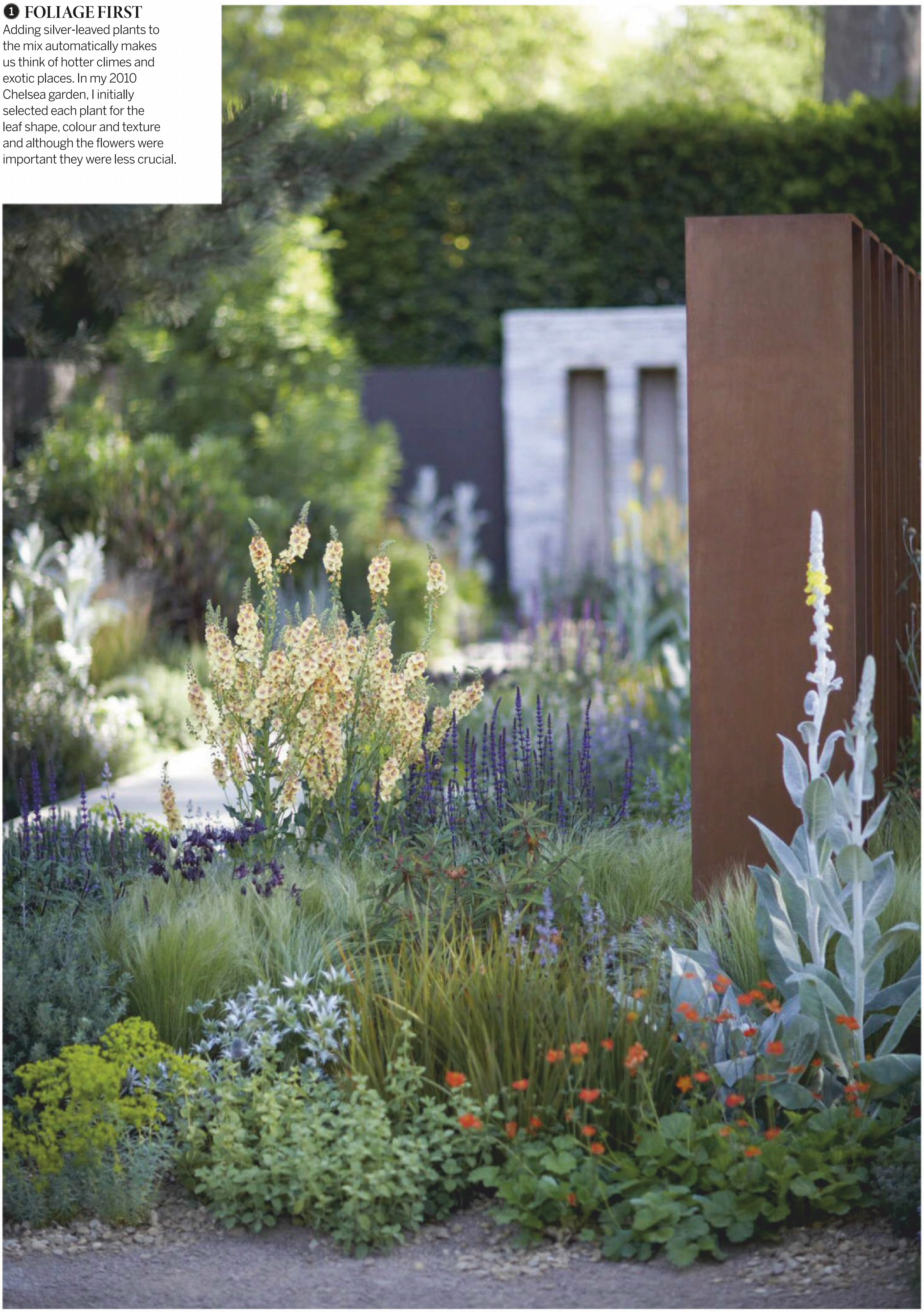
Cancer Research UK is a registered charity in England and Wales (1089464), Scotland (SC041666), and the Isle of Man (1103) and Jersey (247)

❶ FOLIAGE FIRST

Adding silver-leaved plants to the mix automatically makes us think of hotter climes and exotic places. In my 2010 Chelsea garden, I initially selected each plant for the leaf shape, colour and texture and although the flowers were important they were less crucial.



MATT ANKER / GAP PHOTOS, DESIGN: ANDY STURGEON

Gravel gardens

In the first of a new design series, the award-winning designer Andy Sturgeon, looks at a style of planting that can adapt to many situations

WORDS ANDY STURGEON

I find that certain styles of planting have been somewhat hogging the limelight. Prairie planting anyone? Meadows perhaps? Now this is all well and good, and of course they have their place but they lack versatility – and, in the depths of winter, there's basically nothing there.

Gravel gardening may not immediately grab the headlines but should in fact be far more popular and better recognised. It works on all scales, large and small and its relatively easy to look after – perhaps about half the time of a conventional mixed border. I've used it equally successfully in minuscule London gardens as well as country estates where vast walled gardens need a large, planted space without the expense of an army of gardeners.

I first came to this style of planting through Joyce Robinson's Denmans – the garden made famous by the late designer John Brookes, which had dry river beds and gravel paths creating space and light within the garden and among the plants themselves. Then Derek Jarman's Prospect Cottage on the beach at Dungeness came into our consciousness before Beth Chatto tore up her car park to make a gravel garden that had people finally taking notice.

> **Gravel gardening works on all scales and is easy to look after – about half the time of a conventional border**

The element that links these gardens and plantings together is that they have a gentle sense of 'somewhere else'. An invented habitat of never normally seen together exotics that can't co-exist happily within the environment of a conventional mixed border, yet the planting mix can be skewed to suit whatever you want: Mexican agaves and *Dasylirion* can be deployed in a more contemporary setting or for Mediterranean purists, lavender, rosemary and olives. But there really aren't many rules especially on larger scales. A scattering of evergreens can make a loose structure so that you have a genuinely year-round garden and then almost anything goes. Rigid colour schemes are not necessarily required and a contrasting flower colour and leaf shape from one plant to the next can be the recipe for success. A range of heights is good too. Individual shrubs or small trees emerging from their ground-hugging neighbours and spires of *Verbascum* erupting from the gravel make for eye-catching punctuation.

Grasses, perennials and shrubs become agreeable neighbours. Self-seeders are welcomed and all manner of bulbs can pop up where they like; whatever the colour, whatever the height. The aim should be two-fold: in some cases plants should knit together covering the gravel and cutting down maintenance. Elsewhere, gaps between plants are good. Individual species are shown off and the sun can get down to bake the rhizomes of bearded irises and foxtail lilies without the shading from other plants. Open areas of gravel can appear more natural and also provide a seed bed for the likes of *Verbena bonariensis*, *Stipa tenuissima* and *Dierama* ensuring that the garden is never the same from one year to the next. And remember that in design terms, 'space is good' so don't be tempted to fill it all up.

Wherever possible a local gravel should always be used to visually tie the garden into its setting and to any vernacular materials nearby. It will also have a lower carbon footprint.

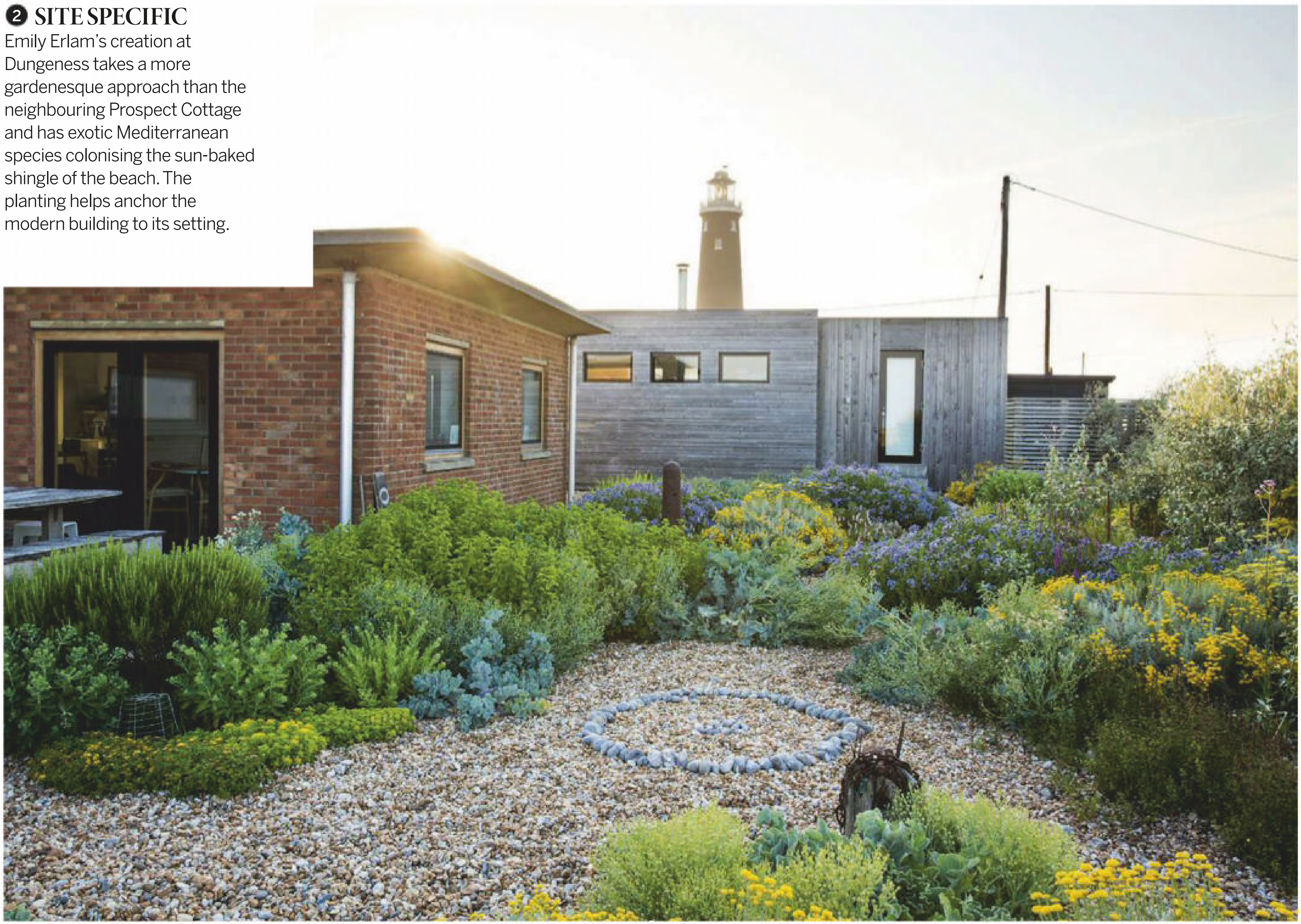
The gravel mulch should be around 5-7cm deep and spread over all beds so there is no longer any bare soil, and under no circumstances put down any sort of membrane beneath the gravel. There is nothing worse than seeing the edges of some awful material poking up through the stones. You want the worms to pull those stones down into the soil to improve drainage further and prevent excessive run-off into drains during heavy downpours.

The same loose gravel can make an ideal path surface as long as the stone sizes aren't too big, preferably 10mm diameter and definitely no bigger than 20mm or it will be like walking on a shingle beach. If you want a more solid surface you could upgrade to a self-binding gravel on the paths that sets hard and has just a few loose stones on the surface but you need to choose a gravel of exactly the same tone.

Increasingly winter wet kills more plants than the cold does so drainage is key and a gravel garden solves the problem. Get it right and you can embrace climate change and grow all sort of exotics hailing from Mediterranean climates around the world, including Australia, America and North Africa. If space allows, creating topography is a useful device. Crushed brick and clean builders' rubble can be covered in topsoil to create free-draining mounds and then paths can wind through the valleys they create. The result can be incredibly naturalistic. A sort of somewhere else, yet nowhere in particular. □

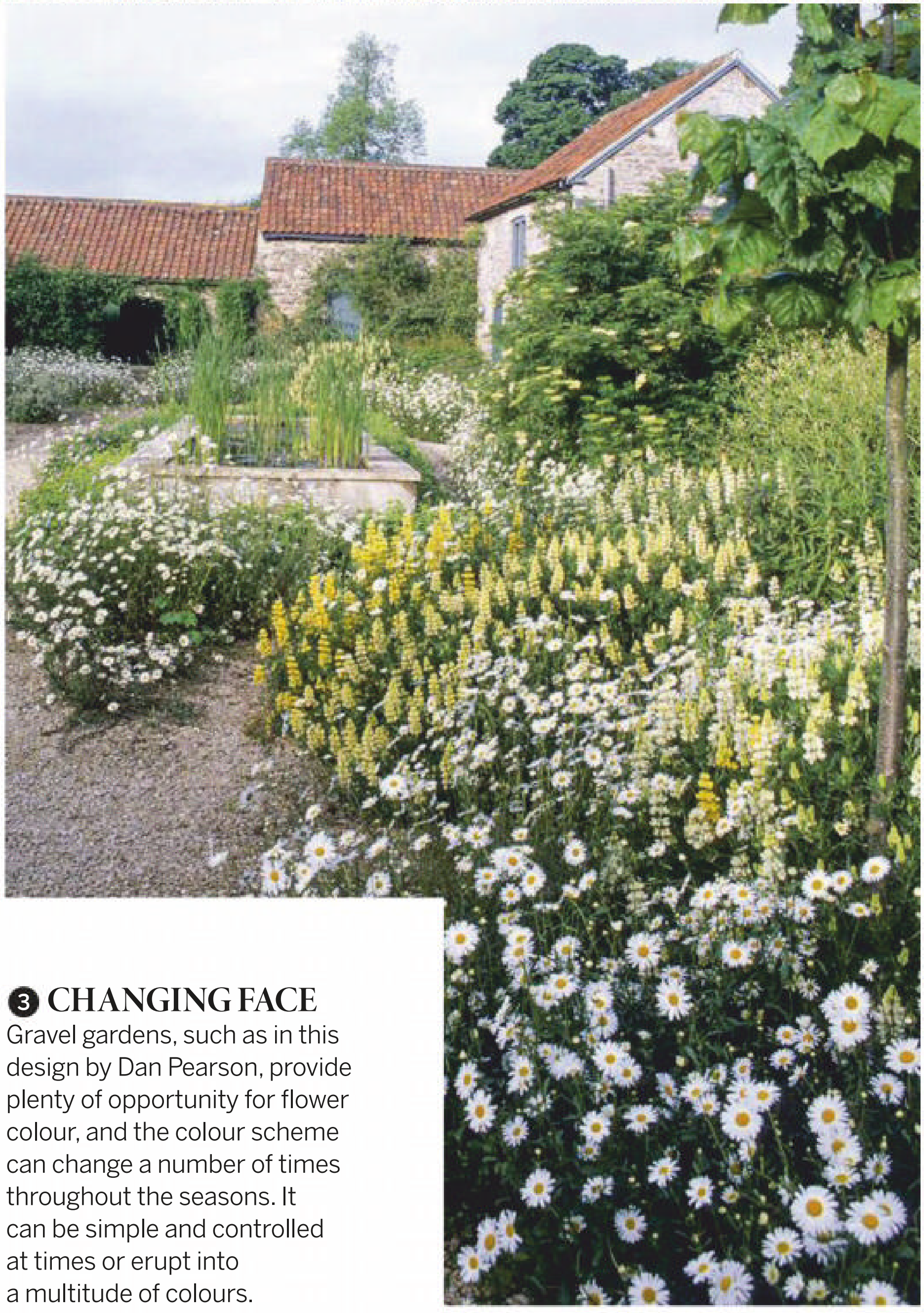
Andy Sturgeon is an internationally renowned landscape and garden designer. He is the winner of eight Gold medals at the RHS Chelsea Flower Show, including Best in Show in 2019. **andysturgeon.com**

Turn the page for more ideas on gravel gardens ▷



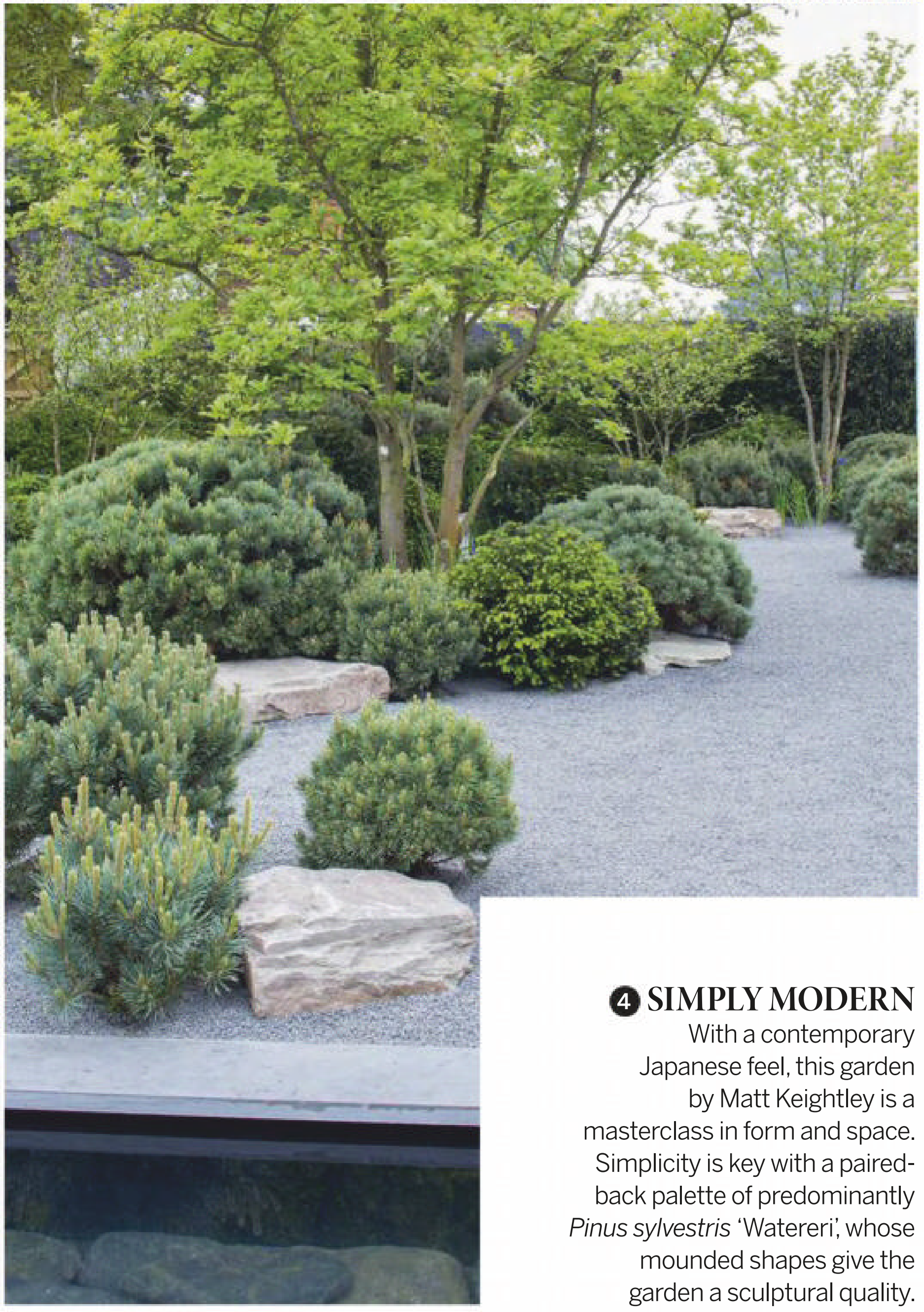
❷ SITE SPECIFIC

Emily Erlam's creation at Dungeness takes a more gardenesque approach than the neighbouring Prospect Cottage and has exotic Mediterranean species colonising the sun-baked shingle of the beach. The planting helps anchor the modern building to its setting.



❸ CHANGING FACE

Gravel gardens, such as in this design by Dan Pearson, provide plenty of opportunity for flower colour, and the colour scheme can change a number of times throughout the seasons. It can be simple and controlled at times or erupt into a multitude of colours.



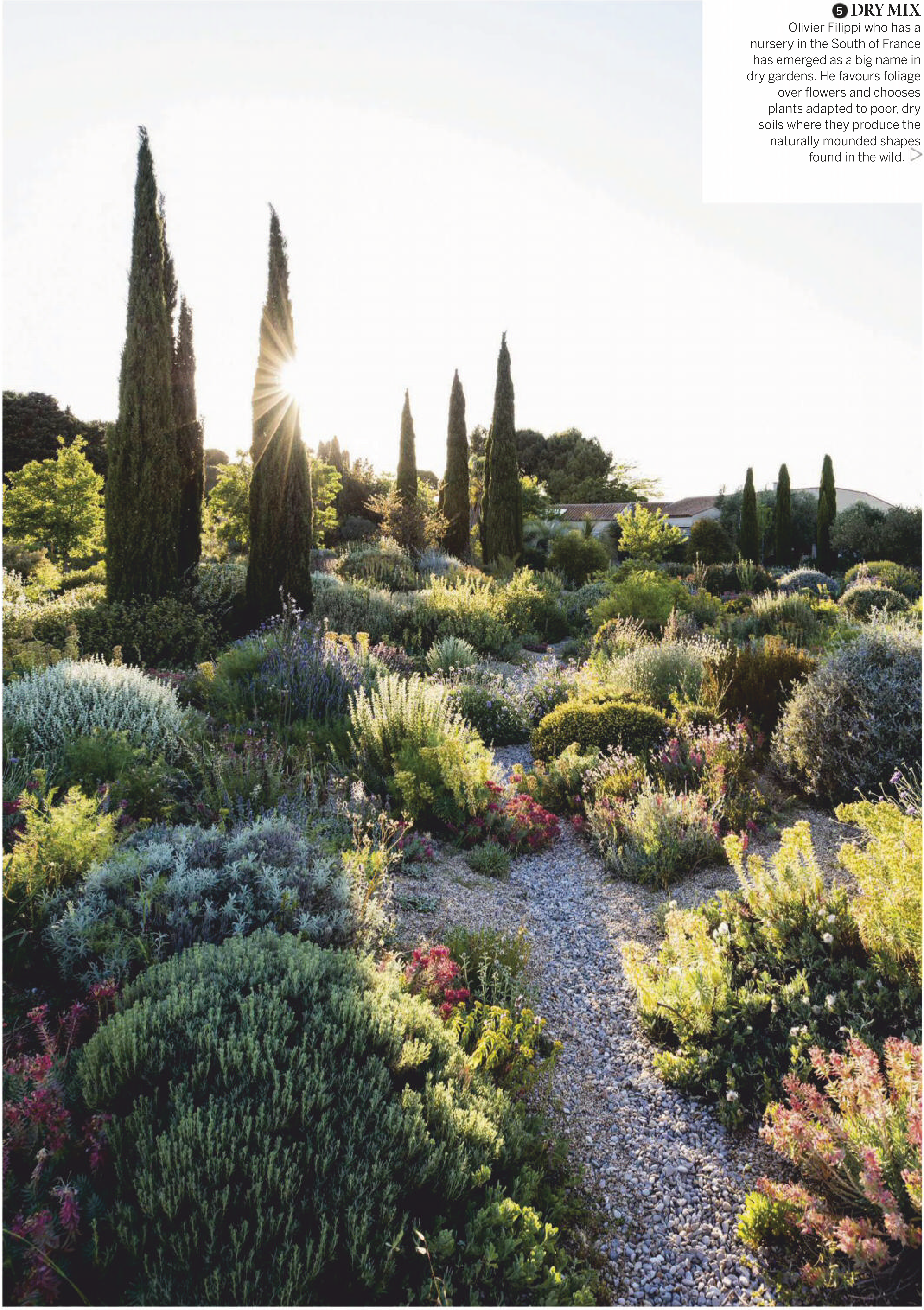
❹ SIMPLY MODERN

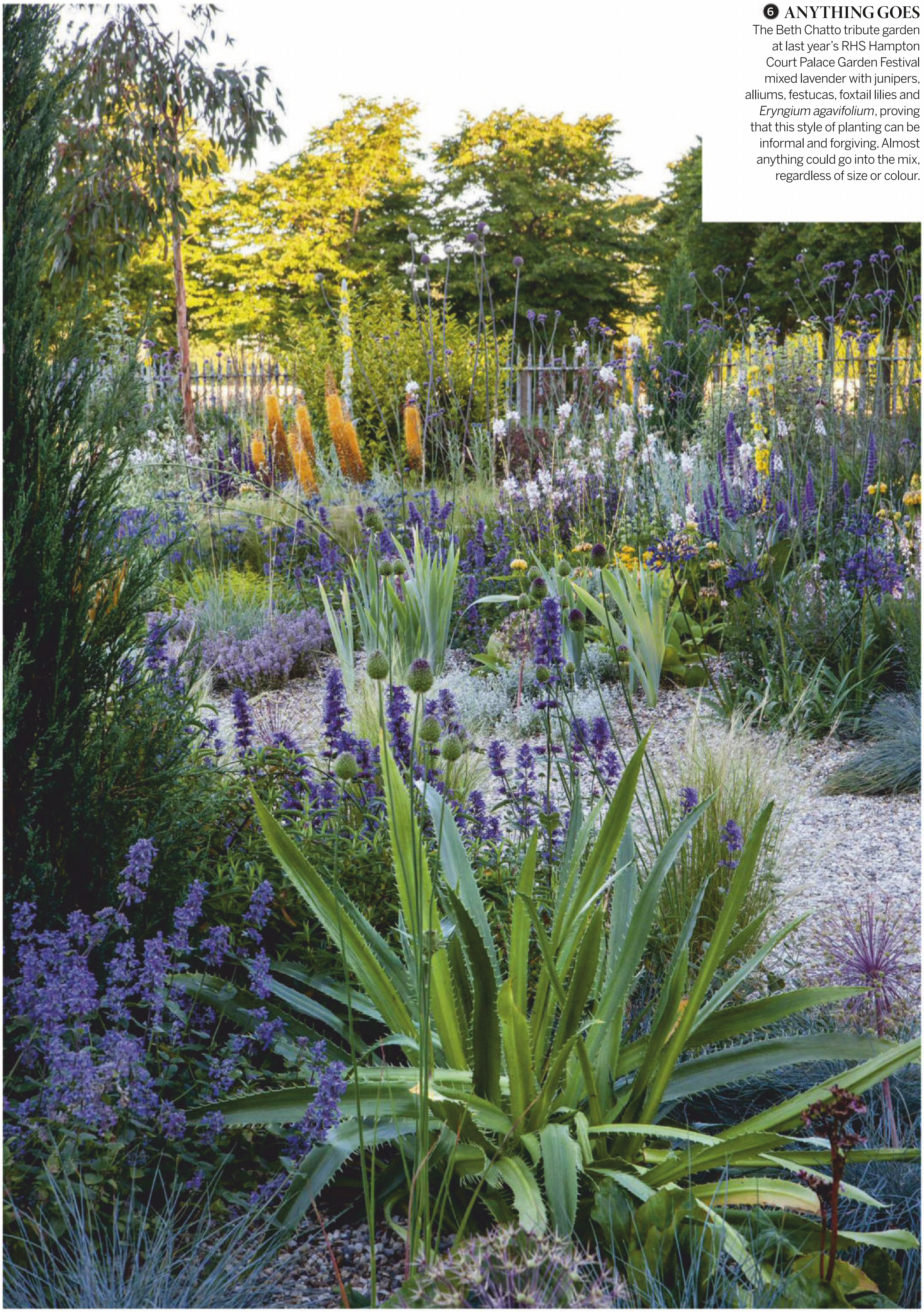
With a contemporary Japanese feel, this garden by Matt Keightley is a masterclass in form and space. Simplicity is key with a paired-back palette of predominantly *Pinus sylvestris* 'Watereri', whose mounded shapes give the garden a sculptural quality.

2 RACHEL WARNE; 3 MARIANNE MAJERUS GARDEN IMAGES / DAN PEARSON; 4 MARIANNE MAJERUS GARDEN IMAGES / MATT KEIGHTLEY; 5 CLAIRE TAKACS

⑤ DRY MIX

Olivier Filippi who has a nursery in the South of France has emerged as a big name in dry gardens. He favours foliage over flowers and chooses plants adapted to poor, dry soils where they produce the naturally mounded shapes found in the wild. ▷





⑥ ANYTHING GOES
The Beth Chatto tribute garden at last year's RHS Hampton Court Palace Garden Festival mixed lavender with junipers, alliums, festucas, foxtail lilies and *Eryngium agavifolium*, proving that this style of planting can be informal and forgiving. Almost anything could go into the mix, regardless of size or colour.

6 LIZ EDDISON / THE GARDEN COLLECTION / FP

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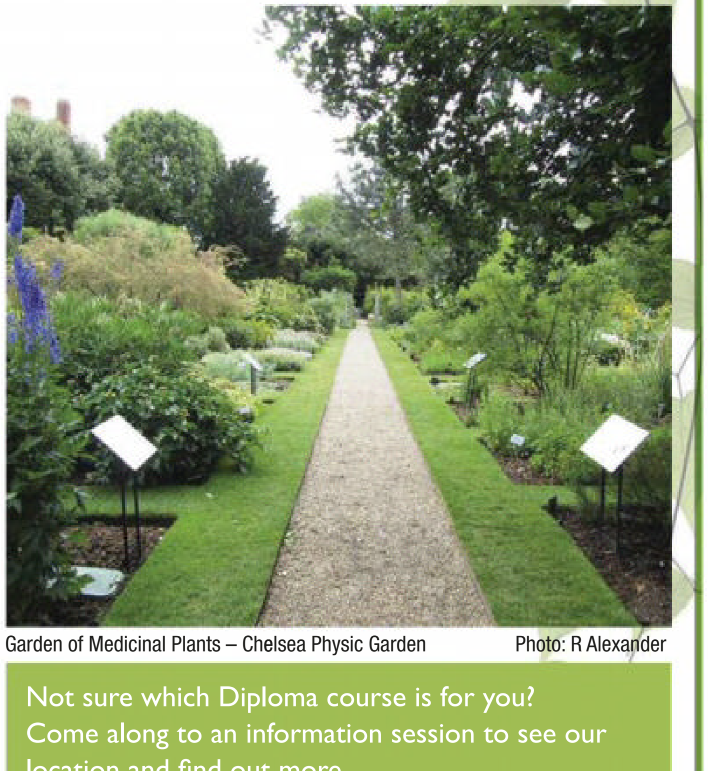
Garden of Medicinal Plants – Chelsea Physic Garden Photo: R Alexander

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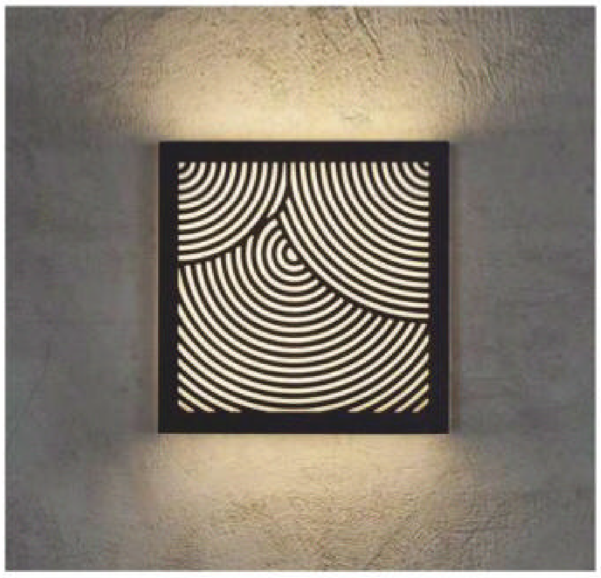

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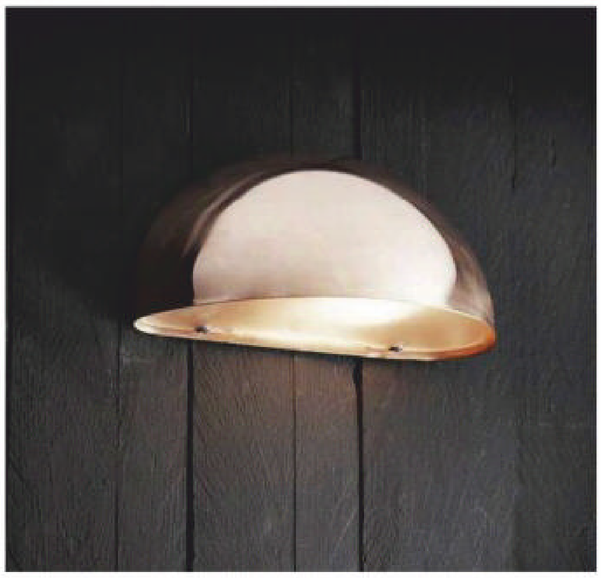
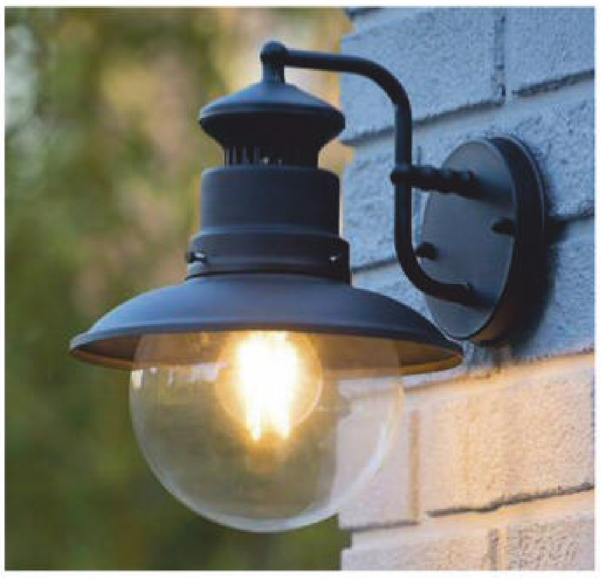
0333 577 2200, lampsy.com



COPPER-CLAD
Scorpius Outdoor Wall Light, copper,
£76.45, The Worm That Turned,
0345 605 2505, worm.co.uk



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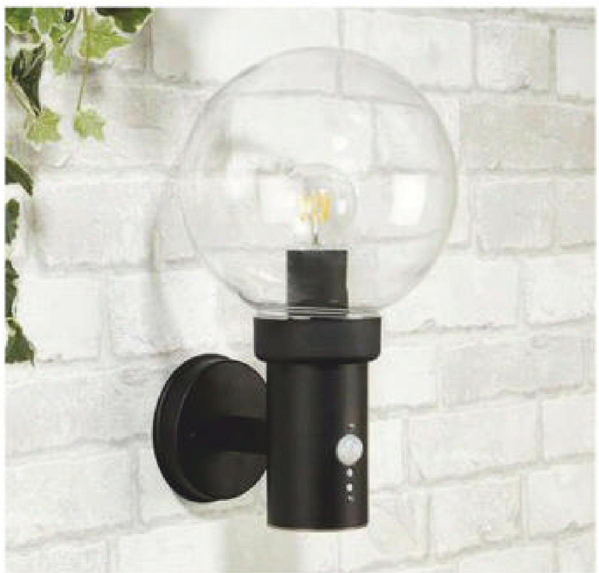
Figo 1 Light Wall Light,
£43.99, Wayfair,
0800 756 4740, wayfair.co.uk



BUILT-IN SENSOR
Caris Outdoor Wall Light,
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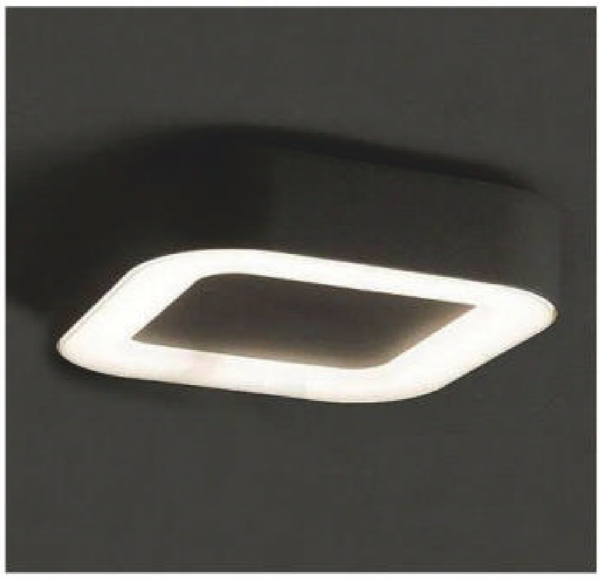
0345 646 1137, lighting-direct.co.uk



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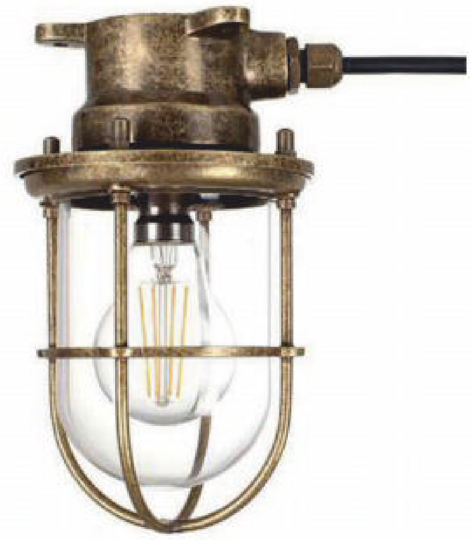
Edit Puebla LED Porch Light,
£70, Lyco,
0345 646 1133, lyco.co.uk



NAUTICAL
Ceiling Mounted Ship's Light,
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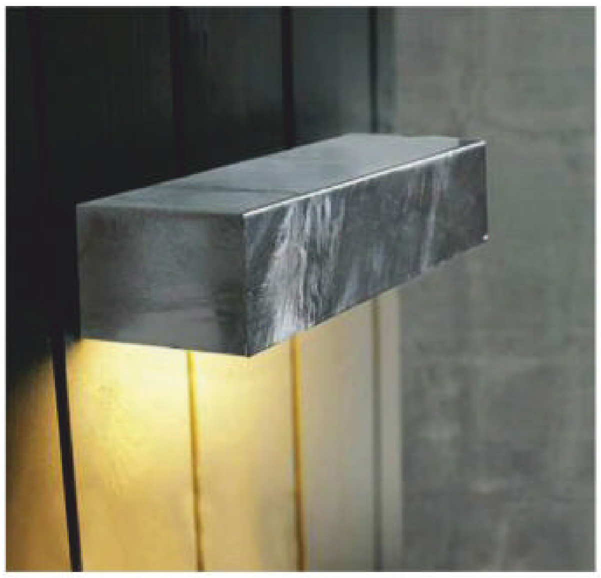
01473 826685, jim-lawrence.co.uk



WEATHER RESISTANT
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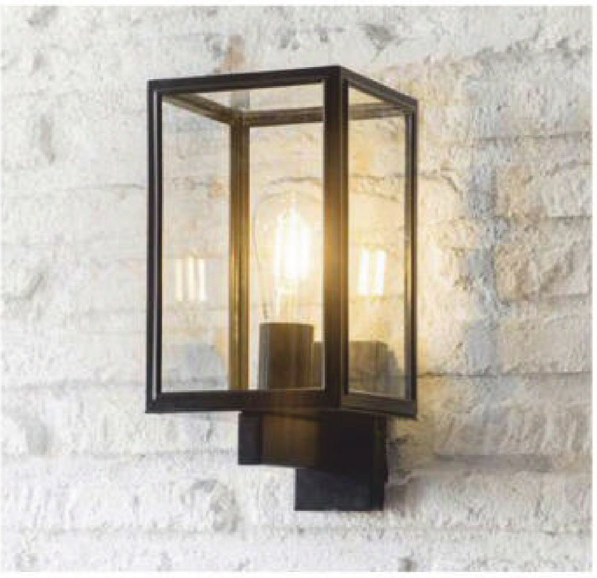
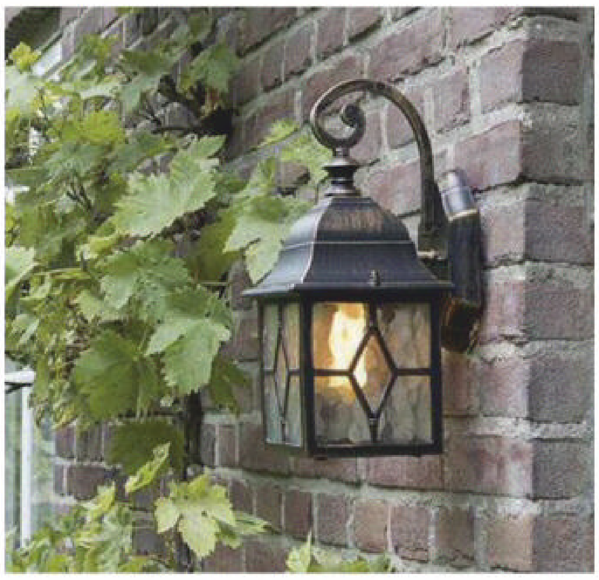


VICTORIAN STYLE
Belgrave Carriage Light,
£95, Garden Trading,
01993 845559, gardentrading.co.uk



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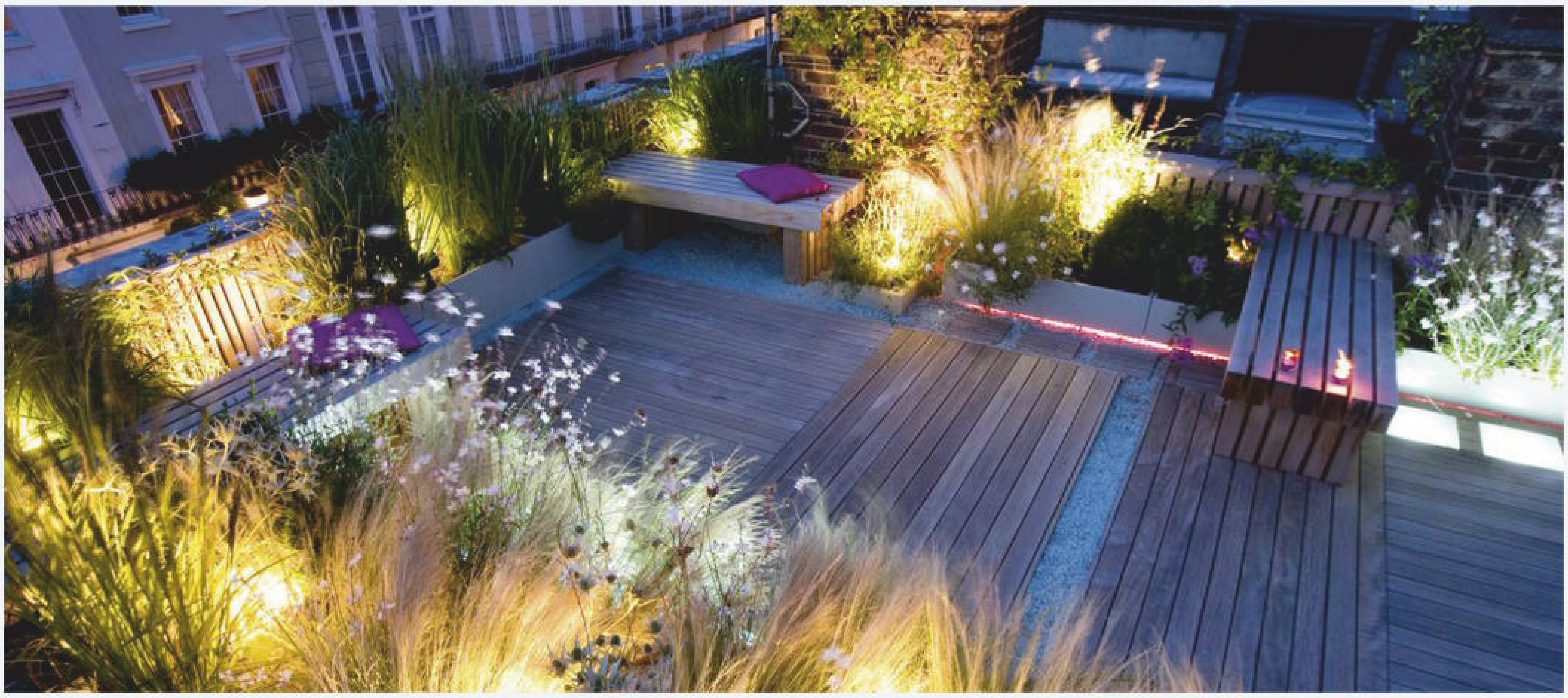

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Inchbald has a long established reputation for serious, practical training that is designed to prepare our graduates to enter the design professions and counts among its alumni some of the most respected garden designers in the world. We continue to pride ourselves on the success of our students in the marketplace. The school maintains strong connections with the garden design professionals enabling us to place students with established designers, many of whom are Inchbald graduates themselves.

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The Viking Cruises Lagom Garden at the 2019 RHS Hampton Court Garden Festival, designed by 2016 graduate Will Williams

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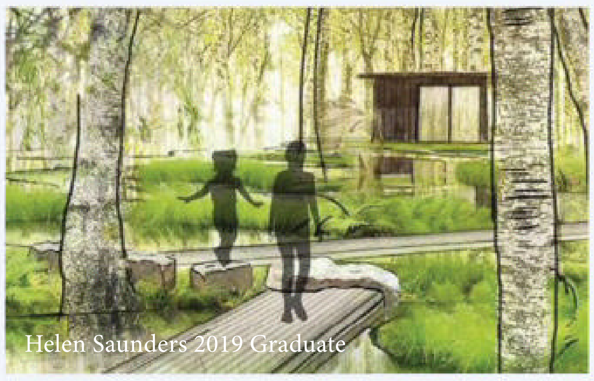
As well as our own short courses in Regent's Park we also offer short courses in conjunction with the Royal Horticultural Society at RHS Garden Wisley and in collaboration with RBG Kew at our home in Kew Gardens. Each course concentrates on a specific element of garden design and is suitable for both professionals and the amateur enthusiast.

For more information please visit our website or contact our administration office on 01483 762 955.



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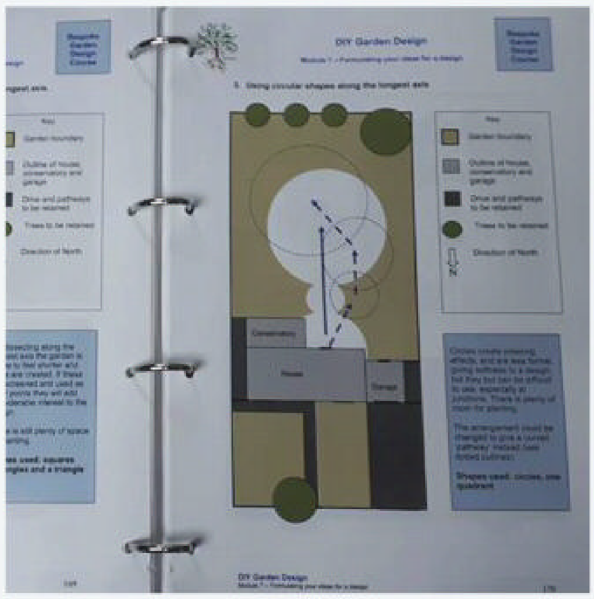
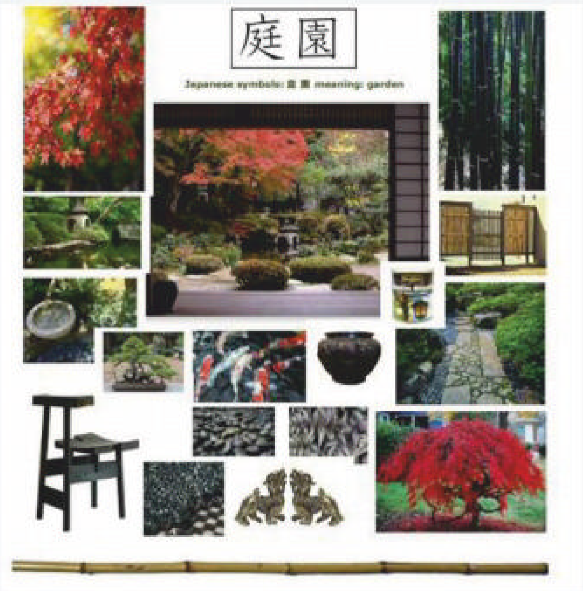
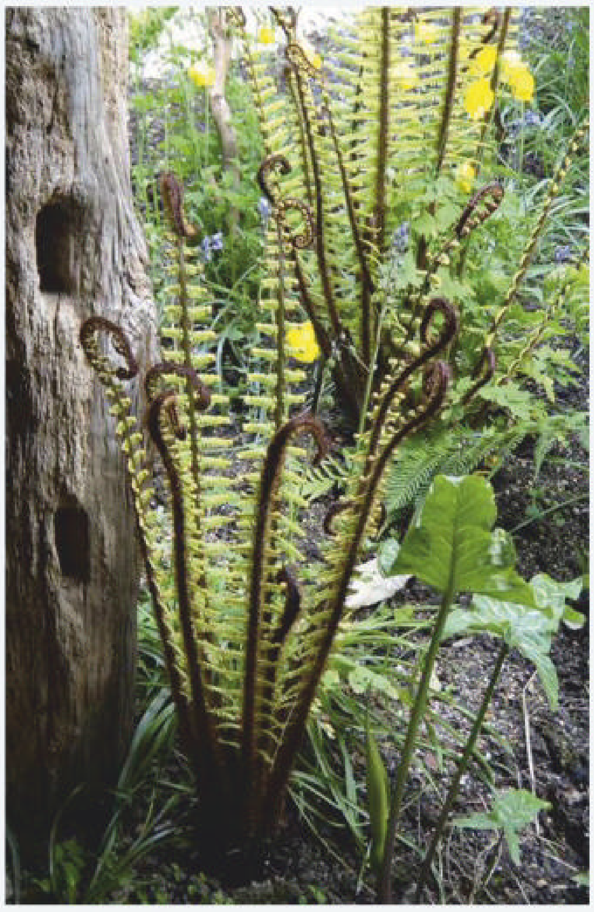



庭園
Japanese symbols: 庭 園 meaning: garden



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- The Academy of Practical Horticulture gives you the chance to learn from experts at our Centres at Ryton Organic Gardens, Bampton and North Moreton.

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You need commitment to get the most from your tuition, by continuing your work between the sessions. An optional second year gives you tutor support while you develop a design of your own choosing. Students receive a copy of our 400pp colour handbook *Practical Garden Design*, written specifically to support this course.

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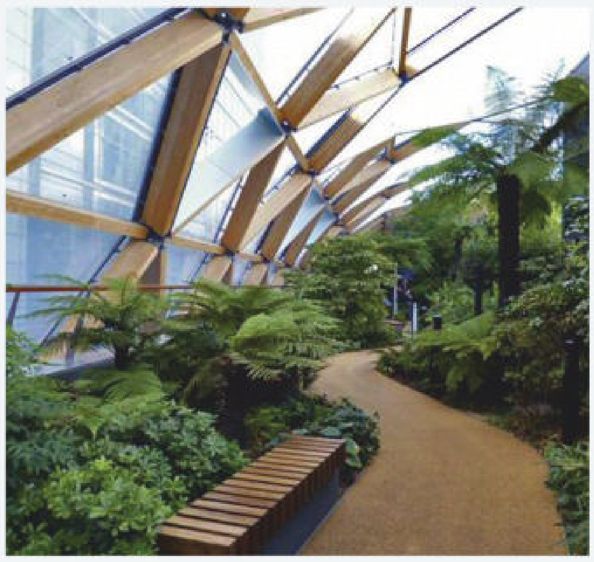

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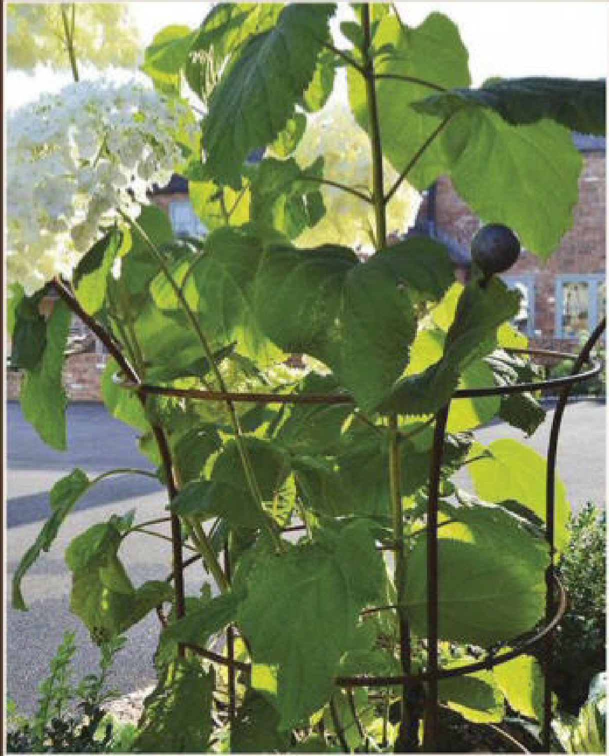

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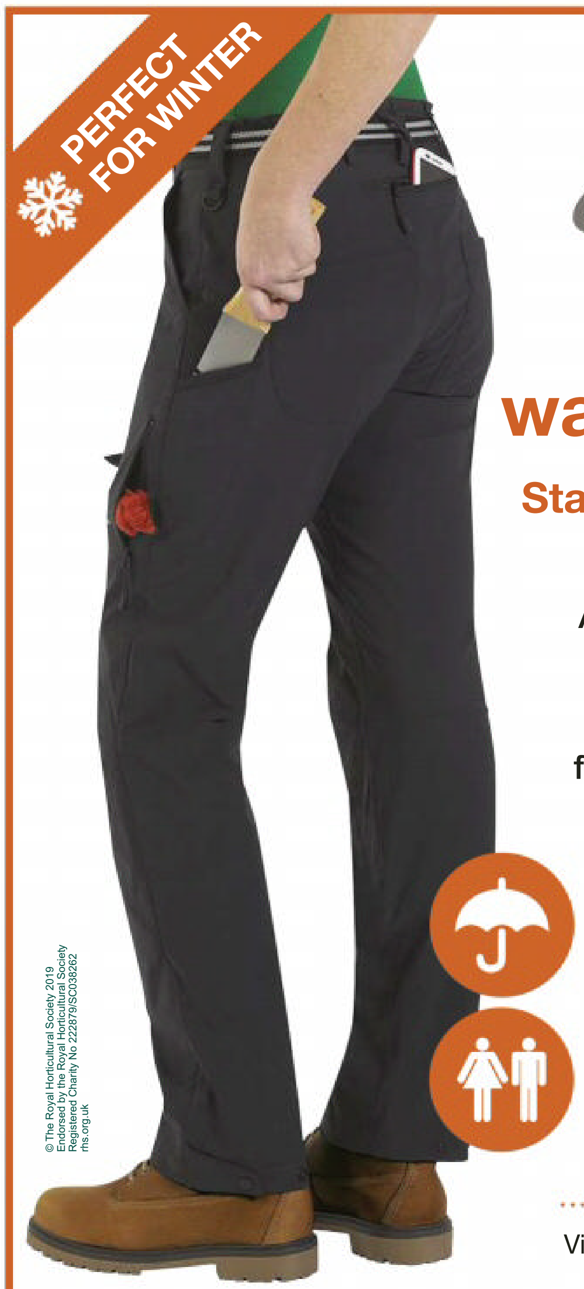

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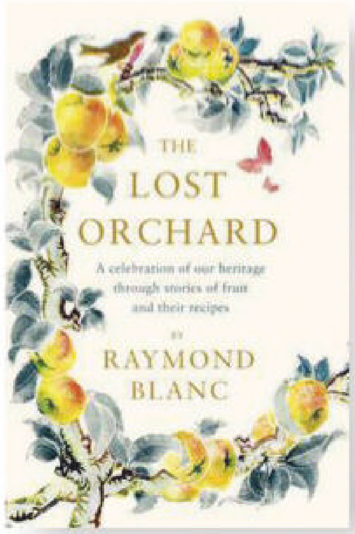
DOWNTOOLS

Book reviews, crossword, back issues, reader offer

A mixture of *Veronicastrum virginicum* 'Lavendelturm' and *Betonica officinalis* make up just one of the eye-catching combinations and dream-like landscapes featured in a revised edition of the classic *Planting the Natural Garden* by Piet Oudolf and Henk Gerritsen, reviewed on page 114.

BOOK REVIEWS



THE LOST ORCHARD: A CELEBRATION OF OUR HERITAGE THROUGH STORIES OF FRUIT AND THEIR RECIPES

by Raymond Blanc

Headline, £20
ISBN 978-1472267580

A beautiful book showing the thought, passion and heritage behind one of the most magnificent fruit plantings of recent times.

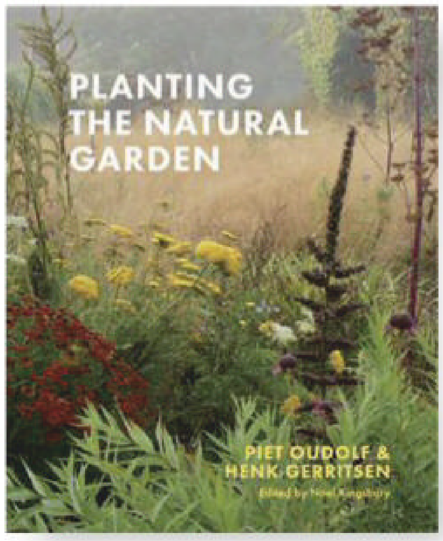
Reviewer Tom Coward is head gardener at Gravetye Manor.

The first time I saw the orchard at Belmond Le Manoir aux Quat'Saisons was about a year after the first plantings had gone in. I was struck by the imagination and ambition behind the project and exited to see how it would develop. Hundreds of apple varieties were carefully tasted and studied before around 150 British cultivars were selected for planting. Later about 600 trees were added, representing flavours from France. Numerous pear, quince, fig, medlar and stone fruit varieties have also been incorporated, and are still being studied for their performance. Today the 2,500 trees that make up the orchard stand as one of the most interesting and beautiful fruit collections in the country.

In this beautiful book, Raymond Blanc, with his customary charm, tells the stories behind his orchard. He discusses a selection of his favourite fruit varieties as though they were old friends, delving into their near-forgotten heritage. Most usefully, he shares the results of his studies, detailing their assets and shortfalls both in the garden and the kitchen. Interspersed through the book are chapters showing his philosophy behind growing and the passion he has for the heritage, and future, of fruit growing in the UK.

The book finishes with some wonderful recipes, summarising the chef's passion for his ingredients. These recipes are quite easy to follow and fun to cook. The discovery of 'RB's Brown Sauce' has elevated my love of the bacon butty forever.

Whether you have grown fruit all your life or never gardened before, you can't read this book without being inspired by the stories behind this project, told with such passion. Blanc's enthusiasm is so infectious that the day I finished the book I ordered 15 new plum trees.



PLANTING THE NATURAL GARDEN

by Piet Oudolf and
Henk Gerritsen, edited by
Noel Kingsbury

Timber Press, £26.99
ISBN 978-1604699739

Thirty years ago, Oudolf and Gerritsen brought out a book promoting their 'dream plants'. This new edition will ensure they continue to inspire.

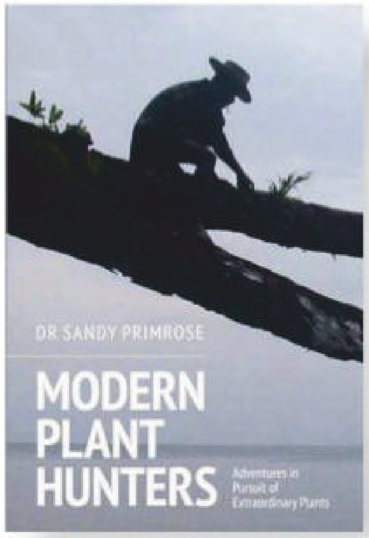
Reviewer Jonny Bruce is an art historian and gardener.

Dream Plants for the Natural Garden, as it was then called, was one of the first gardening books I encountered. The authors had a simple mission – to promote beautiful yet reliable plants for the natural garden. It quickly became a bible for gardeners interested in a relaxed, ecological approach. The title of this new edition may have lost its dreamy allusion but the core material has undergone only a subtle change.

It was a great loss to the world of gardening when Henk Gerritsen died in 2008, but his voice is very much present in this book. Although he is far less well-known than Oudolf, his dry wit adds an honest humour to the plant descriptions. A trained ecologist and skilful designer, Gerritsen wrote about plant communities in gardens long before it was fashionable. The first half of the book acts as a directory of plants, while the second shows how to use them – more in design concepts and sparky combinations than full schemes. It is testament to his insight that, in Kingsbury's words, 'Henk's advice has been mostly left untouched'.

The plants have been updated with a number of new cultivars and species. Current planting trends are reflected, with *Carex* and *Baptisia* making a good show, while the improved 'grassy' section demonstrates how far breeding has come – some deliciously dark molinias and sturdy schizachryiums adding to a diverse mix. Kingsbury has – quite rightly – been sure to credit other voices, such as Roy Diblik and Rick Darke, as pioneers in promoting these remarkable plants which have become the backbone of Oudolf's practice.

Not all the plants are photographed as well as they could be, but this a minor detraction from an otherwise beautiful and worthy revision of a garden book classic.



MODERN PLANT HUNTERS: ADVENTURES IN PURSUIT OF EXTRAORDINARY PLANTS

by Sandy Primrose

Pimpernel Press, £30
ISBN 978-1910258781

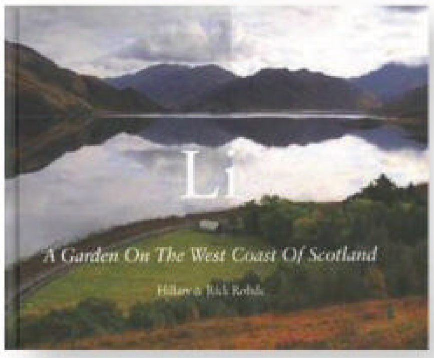
The idea of plant hunting seems to belong to a bygone age. Yet, as this book shows, it remains the most effective way to conserve endangered plants.

Reviewer Ambra Edwards is a garden historian and writer.

Despite the *Boy's Own* subtitle, readers will search these pages in vain for thrilling tales of derring-do. It's not that today's plant hunters do not endure the perils of the jungle, typhoon and blizzard, and the travails of hunger, cold and blood-sucking leeches just as their 19th-century forebears did. It's just that these misadventures are despatched in a few businesslike sentences. What interests Primrose is the broader context of plant exploration today, and the unintended consequences of the (very necessary) bureaucracy that surrounds it.

While a determined handful still search for ornamental plants for our gardens – notably Ken Cox, Dan Hinkley, Roy Lancaster, and Bleddyn and Sue Wynn-Jones – most plant hunters today work for botanic gardens, universities or other scientific institutions, seeking to rescue what they can from the threats posed by climate change, water shortage, disease and wholesale habitat destruction. Primrose describes how scientists scour herbaria to work out where plants still unknown to science may be growing. Those most at risk must be found first, and their seeds securely stored in a global network of seed banks. There is a particularly interesting chapter on the search for wild crop relatives – vital if we are to keep the planet supplied with food.

While no one can doubt the good intentions underlying the Convention on International Trade in Endangered Species (CITES) and the 1992 Convention on Biological Diversity, Primrose argues that they are doing more harm than good. 'It is perfectly legal,' he writes, 'for a developer to kill plants covered by CITES, but illegal for a conservationist to transplant them the day before destruction.' As plant hunting is restricted to only the largest and wealthiest institutions, it is biodiversity that is the loser.



LI: A GARDEN ON THE WEST COAST OF SCOTLAND

by Hillary and Rick Rohde

Rough Bounds, £30
ISBN 978-1527238510

A sumptuous book that tells the story of the creation of a garden over more than 40 years in a remote and challenging Scottish landscape.

Reviewer Jane Perrone is a gardening journalist.

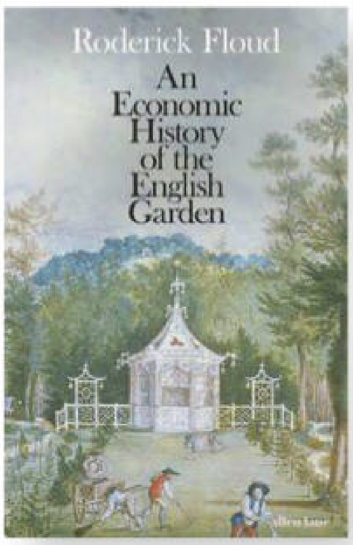
This book tells of a feat that is impressive – incredible even. Only a blindly optimistic young couple in their twenties would have contemplated taking on a derelict house on the remote Knoydart Peninsula, a boat ride across a loch from the nearest neighbours, with a baby and a toddler in tow. Everything was against them: the weeds, the weather, the lack of help (or electricity, come to that), a tiny budget for plants, and a lack of horticultural expertise.

And yet out of this harsh terrain, Hillary and Rick Rohde made something beautiful. First, they deer-fenced their land, planted trees, and survived – a vegetable patch was the first step towards gardening. Hillary began to nurture seedlings donated by the local postmistress, and it was poring over a Beth Chatto book that sparked her desire to design a garden.

The Rohdes record the development of the garden season by season, weaving in diary entries that give a flavour of their existence. Exquisite photographs of lush banks filled with hostas and stands of parrot tulips are interspersed with more sobering images to remind you of the reality of gardening in such a place: Hillary dressed for gardening in a midge-proof outfit of veil, wellies and waterproofs, or the dramatic view across the loch as a storm whips up.

Few will see Li for themselves; it is a private space in a remote location that is not to open to visitors. Instead, the Rohdes have shared the story behind the garden in a self-published work. There's always the danger that, without the judicious eye of an editor, a book about a garden becomes a vanity project. But Hillary and Rick are so honest about the missteps and mistakes behind the beautiful photographs that one cannot help but admire their achievements.

BOOK REVIEWS



AN ECONOMIC HISTORY OF THE ENGLISH GARDEN
by Roderick Floud

Allen Lane, £25
ISBN 978-0241235577

A compellingly readable manifesto for the proper recognition of the huge economic value and technological impact of the English garden.

Reviewer Marian Boswall is a garden designer.

The starting point for Floud's book is a simple one: how much did an English garden cost, from the Restoration onwards?

Deconstructing the multifaceted aspects of a garden's design, construction and maintenance lays bare the sheer scale of our national 'hobby' in terms of employment of designers, growers, skilled gardeners, contractors and manufacturers. The story ranges from tales of aristocratic extravagance to public parks and local allotments. Floud uses a clever but common-sense method to compare costs through the ages that brings home the vast investment in gardens and landscapes, from the years 1660 to 1700 when the equivalent of over £1.5 billion was spent on palace gardens to the current £27-million annual budget for London's Royal Parks, and 18,500 acres devoted to public allotments in 1980.

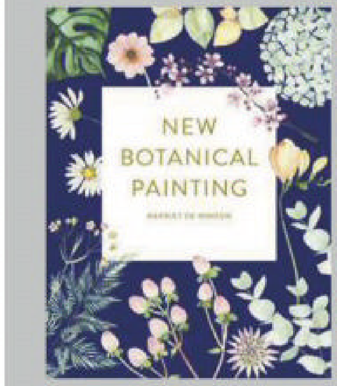
Within this tally, Floud also details the industry's under-recognised impact on innovation. From Joseph Paxton's use of glass at Crystal Palace, to the combustion engine and hydroponics, the horticultural industry continues to have a far-reaching impact on research and invention.

This book will sit alongside classics such as Charles Quest-Ritson's *The English Garden* and Tom Turner's philosophical *Garden History*, providing an accessible, data-driven economist's view that may finally compel our politicians and business people to understand the importance of the English garden.

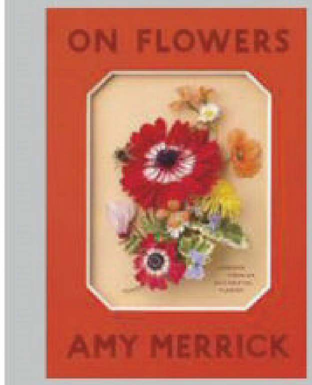
This book adds gravitas to the many voices of natural reason within the industry trying to rebalance the way we live with sustainable life on Earth. Let's hope our leaders listen and our economy-driving landscape makers can focus their skills and insight to drive the innovation needed to clean up the planet.

Other books

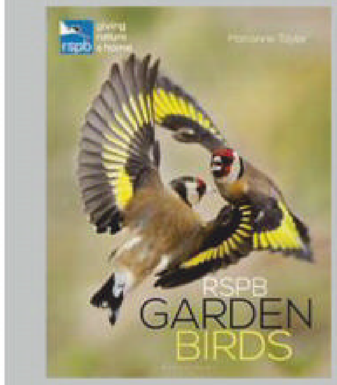
This month's topics include flower arranging, garden birds of Britain, and how to achieve a truly sustainable lifestyle



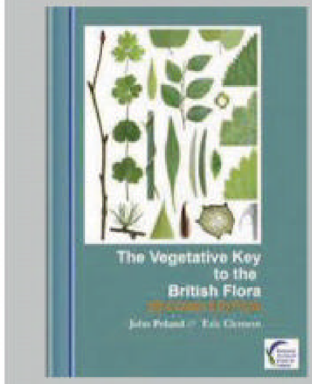
NEW BOTANICAL PAINTING
by Harriet de Winton
Ilex Press, £12.99
ISBN 978-1781577523
Learn the basics of botanical painting with this clear and beautifully illustrated guide from an award-winning artist. Perfect for creatives and flower-lovers alike.



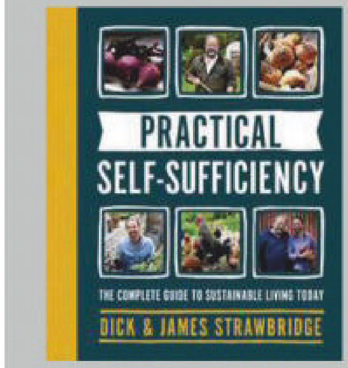
ON FLOWERS
by Amy Merrick
Artisan, £27.99
ISBN 978-1579658120
Merrick is known for her wild, natural flower arranging and here she teaches us how to create simple yet stunning displays of flora to celebrate any style or season.



RSPB GARDEN BIRDS
by Marianne Taylor
Bloomsbury, £25
ISBN 978-1472955913
A detailed run-through of 47 of the most familiar birds spotted in gardens around Britain, with sumptuous photos and detailed bird descriptions.



THE VEGETATIVE KEY TO BRITISH FLORA (2ND EDITION)
by John Poland and Eric Clement
John Poland, £25
ISBN 978-0956014429
A revised edition of the popular and thorough guide to British flora, with over 4,000 updates since its first publication ten years ago.



PRACTICAL SELF-SUFFICIENCY
by Dick and James Strawbridge
DK, £25
ISBN 978-0241400845
Lessons in understanding renewable energy, growing your own food and adopting a sustainable lifestyle from the green-fingered, father-and-son team, Dick and James Strawbridge.

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Pilate's scheme: Oberammergau recreates Jesus' trial

ARNO DECLAIR/PASSION PLAY, OBERAMMERGAU 2020

Details

Price, per person:
Two sharing: £1,990, or £1,790 without flights;
single occupancy: £2,290, or £2,090 without flights.

Included: flights (economy) with BA (Airbus 320); coach travel; hotel as described below; breakfasts; 3 dinners with 2 glasses of wine, coffee; admissions; tips; taxes; services of lecturer and tour manager. Performance: second category tickets to the Passion Play.

Accommodation: Vienna House Easy, Munich (viennahouse.com): a 4-star hotel in Neuhausen-Nymphenburg. Details of the 4-star hotel in Oberammergau tbc.

NB This is a fairly strenuous tour with some long coach journeys, and walking and standing in churches and galleries. A good level of fitness is essential.

MARTIN RANDALL TRAVEL

Group size: between 10 and 24.

DATES
1-5 June 2020
Five days from only £1,990
Lecturer Tom Abbott
Plus *BBC Music Magazine*'s editor or deputy editor accompanies the tour

Martin Randall Travel and *BBC Music Magazine* have teamed up to bring you the rare chance to see the Oberammergau Passion Play, a unique event that has been staged once a decade since 1634.

Set in a village nestled in the Bavarian Alps, the play is theatre and religious ritual rolled into one, with a cast of 2,000. In its 400-year history, the Oberammergau Passion Play has gained iconic status for its beautiful depiction of the Passion story.

The drama has its origins in the Plague and the Thirty Years' War (1618-48), both of which devastated Germany's population. Oberammergau's survivors gave thanks for their lives with a play portraying the last days of Christ's life on earth: his suffering, crucifixion and resurrection, which they vowed to stage every ten years.

Dramatisations of Christ's life and suffering were part of Christian worship during the late Middle Ages and Baroque era, resulting in some of the Western canon's finest works of art and music. The Oberammergau Passion Play stands alongside them, its historical importance ranked with Bach's own Passion settings.

The trip is preceded by three days in Munich, exploring the Bavarian city's renowned art and architecture.

YOUR ITINERARY

Day 1: Munich
Fly at 12.40pm from London Heathrow. After an introductory lecture, there's a chance to meet and get to know everyone over dinner.

Day 2: Munich
The day begins with a walking tour of the city: the Asamkirche, Frauenkirche and the Ohel Jakob Synagogue. The afternoon is devoted to the palace of the Wittelsbach dynasty, the Residenz.

Day 3: Munich & Oberammergau
Free morning . En route to Oberammergau, we visit the Linderhof palace.

Day 4: Oberammergau
The day of the Passion Play begins with our second lecture, plus free time. Each half of the play lasts two and a half hours, with a three-hour dinner interval.

Day 5: Wies
On the way to Munich Airport, we'll see the beautiful 18th-century church of Wies. Arrive at Heathrow at 5.25pm.

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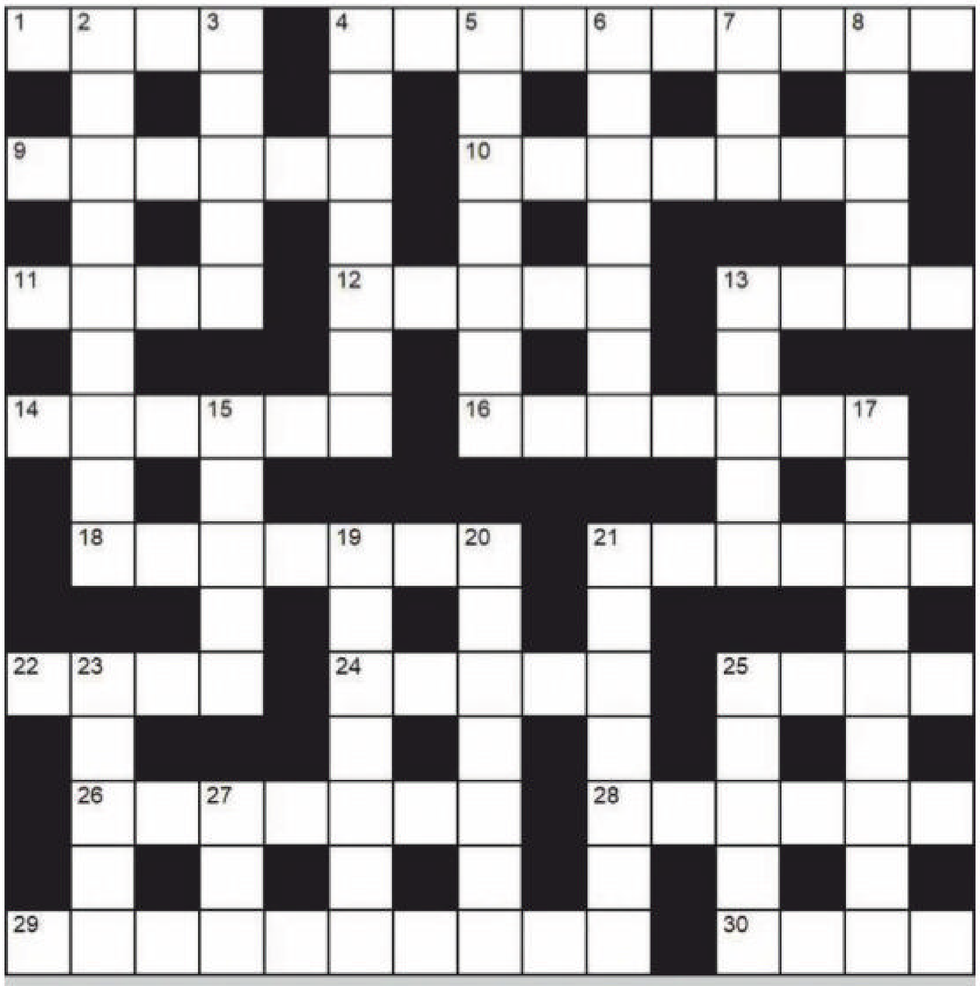
Crossword



ACROSS

1 A white-flowering *Pulmonaria*… found in patio palms (4)
4 *Campanula*'s common name (10)
9 Vegetable, genus *Daucus* – an incentive (6)
10 UK's commonest fern – Britain's first with bad canker (7)
11 Genus of gorse – in colourful example (4)
12 Gardener's moisture-retaining material (5)
13 Cats and dogs stuff? Good for plants! (4)
14 Mats of grass, TV user adapted (6)
16 Commercial brand of containers improving root growth – moving to Paris (3-4)
18 Bi-coloured red/white salvia – transforming his plot (3,4)
21 Mock this… common name for *Philadelphus* shrubs! (6)
22 A named cream, smooth-rooted celeriac – and long-legged wading bird (4)
24 Partly regrets a white-flowering epimedium with lemon sepals (5)
25 See 21 down
26 Genus of the tree poppy – one Mary moved (7)
28 As seeds are usually sown in a vegetable garden (2,1,3)
29 A named aster (now *Symphyotrichum*) with misty-blue daisies: 'Snapshot' (10)
30 Use a fine-meshed riddle (4)

DOWN

2 Common name of *Exochorda* – plus a herb mixture (5,4)
3 Larch tree genus (5)
4 Marginal plant with rosy-pink flowers, aka flowering rush (7)
5 Small, blue-flowering annual – able to be mixed with oil (7)
6 Common name for *Amaranthus* is prince's ___ – dad holds one (7)
7 Its genus is *Quercus* (3)
8 Boredom… in garden, nuisance (5)
13 A red-leaved radish and Spanish wine (5)
15 Grapevine genus (5)
17 A conical, loose-leaf chicory – so a frugal alternative (9)
19 Popular white floribunda rose – shipping hazard? (7)
20 A named *Canna* with leaves striped yellow – represented by artist 'A' (7)
21/25 across Alternative name for fronded *Matteuccia* plant – or its French alternative! (7,4)
23 A tree of *Betula* genus (5)
25 Irises, trodden underfoot on paths maybe? (5)
27 A capillary one is a greenhouse irrigation aid (3)

SOLUTIONS TO THIS MONTH'S CROSSWORD WILL BE PRINTED NEXT MONTH

SOLUTIONS TO JANUARY'S CROSSWORD

ACROSS 1 Begonia **5** Bacopa **8** Pond **9/28** Titan arum **10** Rays **11** Mitella **12** Spines **13** Sprays **16** Apple pip **18** Fireball **21** Potash **23** Plucks **25** Goliath **29** Strap **30** Roll **31** Watson **32** Silvery.

DOWN 1 Broom **2** Godetia **3** Natal **4** Althaea **5** Banks **6** Carmine **7** Phygelius **14** Phillyrea **15/27** Sea holly **17** Pop **19** Eucomis **20** Lagurus **22** Tea tree **24** Susan **26** Lapel.

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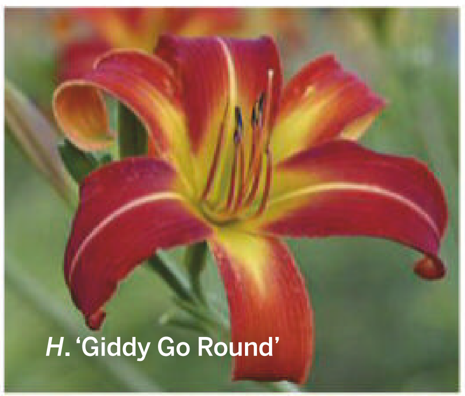

H. 'Giddy Go Round'

H. 'Taj Mahal'

H. 'Tennessee Flycatcher'

Collection 1: Spider & Unusual

H. 'Scarlet Orbit'

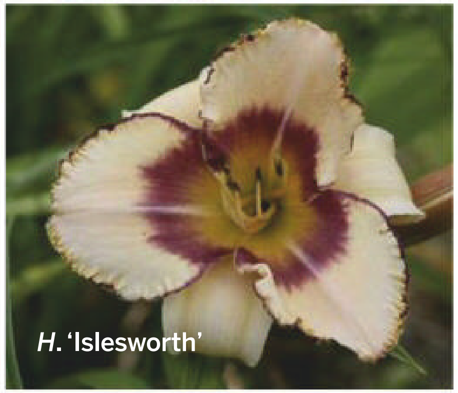
H. 'Crimson Pirate'

H. 'James Marsh'

Collection 2: Red Forms

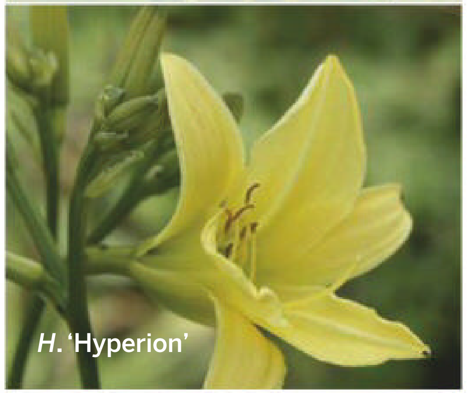
H. 'Custard Candy' AGM

H. 'Trahlyta'


H. 'Islesworth'

Collection 3: Eye Pattern

H. 'Divertissement'


H. 'Hyperion'

H. lilioasphodelus

Collection 4: Traditional Yellows

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Plants are field grown and lifted as needed throughout the year allowing them to be planted all year round, although Woottens recommends that the prime times are in spring and autumn.

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Each collection offers three, chunky bare-root plants at a 25% discount (plus p&p). Make your choice from the collection options shown. Plants will be supplied in strong bare-root clumps with detailed care instructions. P&P is charged at £3.50 per offer (Royal Mail), and £6.50 for more than one offer, or the combined offer (courier).

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*Offer available while stocks last. Available to mainland UK only. Cultivars may be substituted depending on availability.

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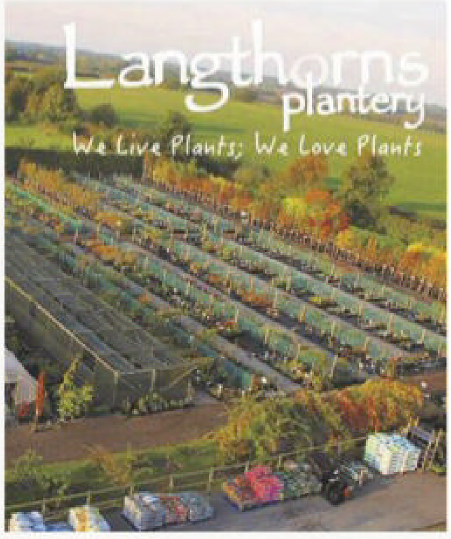

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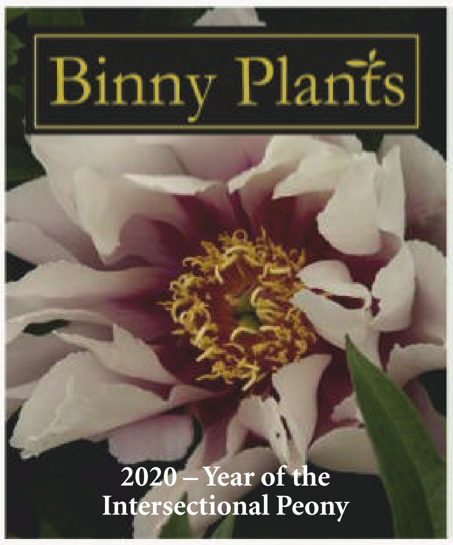

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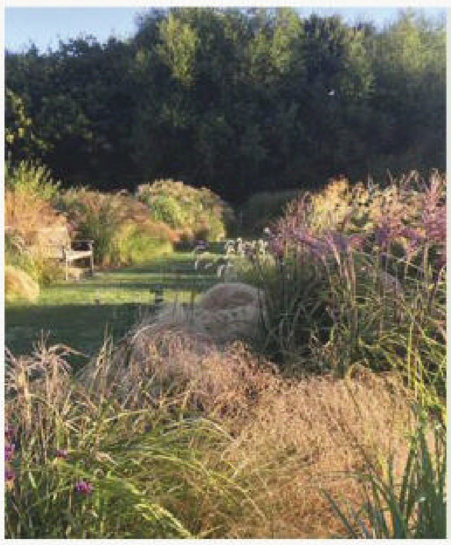

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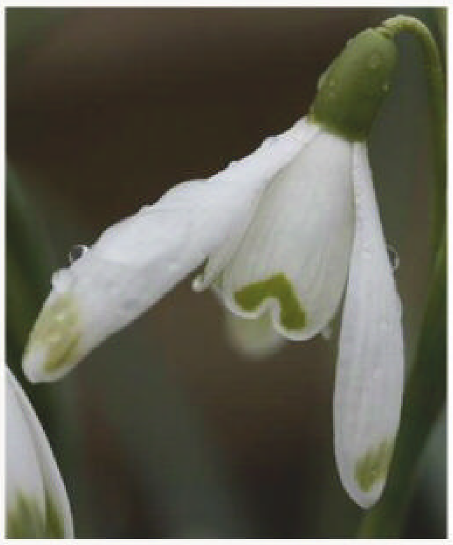

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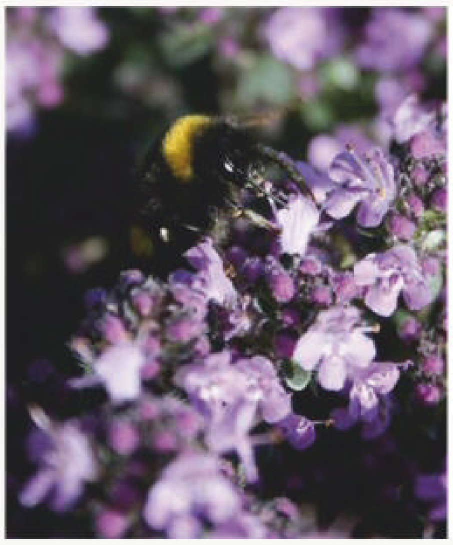

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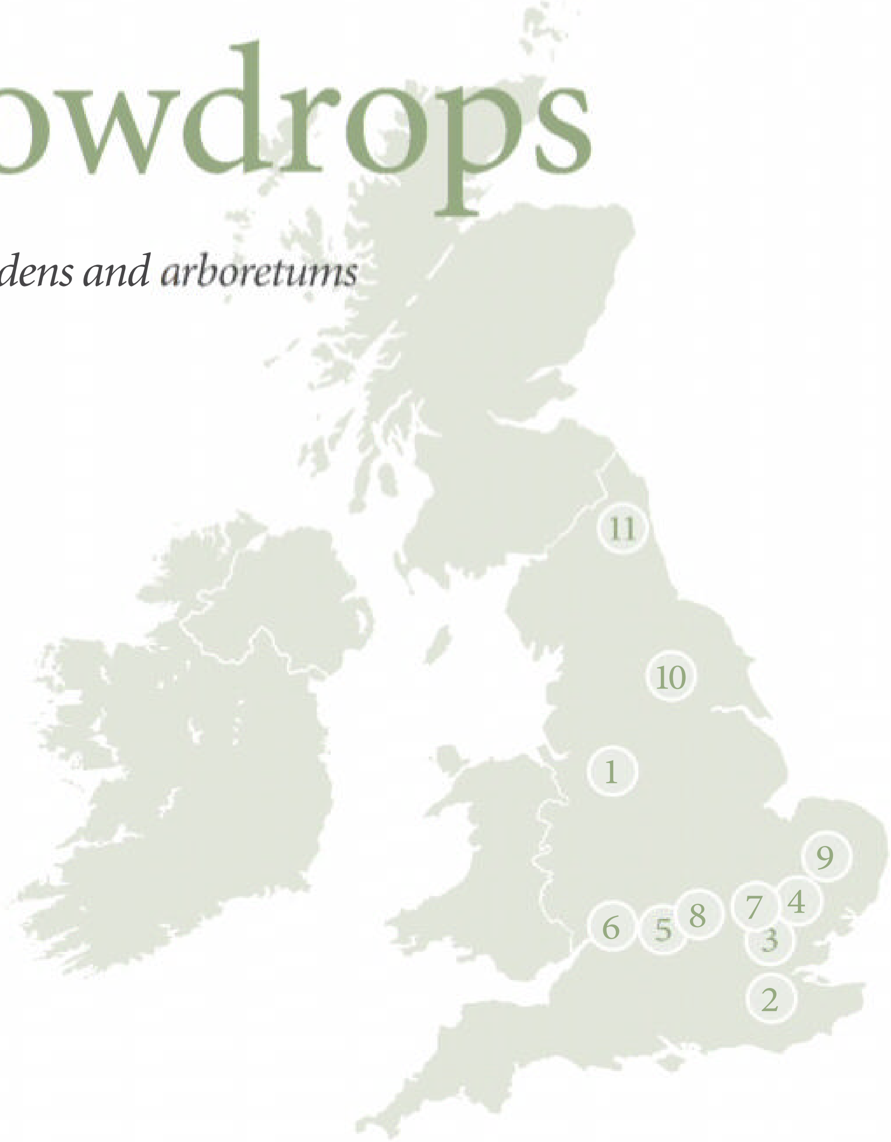

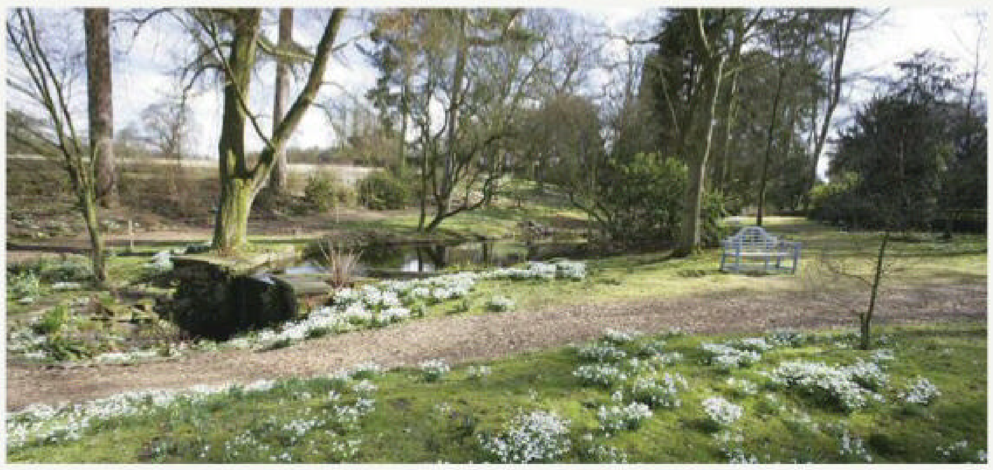

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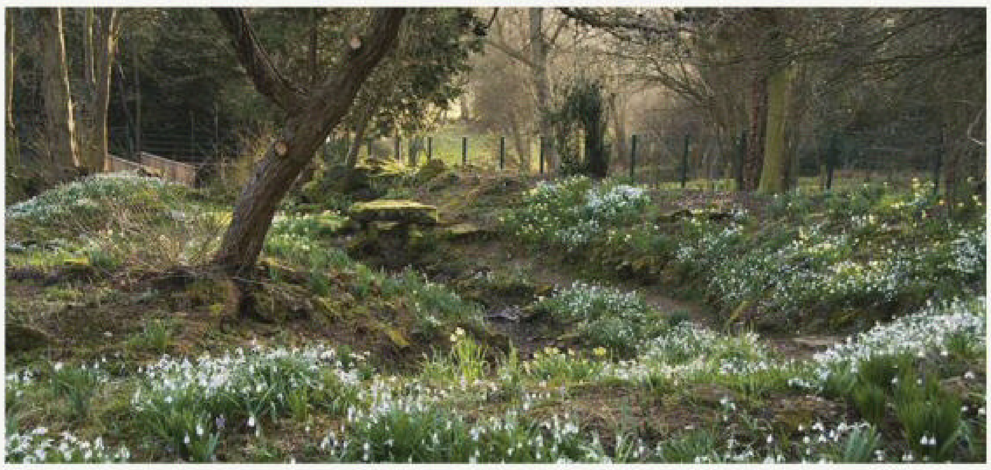

3 MYDDELTON HOUSE GARDENS

This historic eight-acre garden, once home of the renowned plantsman Edward Augustus Bowles, gloriously changes with the seasons and in winter carpets of snowdrops grace the gardens. Visit the gardens to marvel at its winter majesty. 25 January – Ultimate Snowdrop Sale event.

Enfield, Middlesex EN2 9HG | visitleevalley.org.uk/myddelton

4 HEDINGHAM CASTLE

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Snowdrop & Plant Fair - Sunday 23 February 11am-2pm. See website.

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6 PAINSWICK ROCOCO GARDEN

Nestled in a hidden valley and famed for having one of the largest collections of naturalised snowdrops in the country. Each year around five million snowdrops bloom and there are 15 known varieties in the garden. Throughout February the expert horticultural team will be giving a daily talk.

Painswick, Stroud GL6 6TH | 01452 813204 | rococogarden.org.uk

7 BENINGTON LORDSHIP GARDENS

Historic ruins serve as a spectacular backdrop to the swathes of naturalised snowdrops around the moat and house. Winter flowering shrubs, aconites and other early bulbs enhance the display as well as many special galanthus varieties in the borders. Open daily 5 February until 1 March, 11am-4pm.

Stevenage, Herts SG2 7BS | 01438 869668 | beningtonlordship.co.uk

8 WATERPERRY GARDENS

Celebrate the first signs of spring with Snowdrop Season at Waterperry Gardens. With more than 60 different varieties carpeting the ornamental gardens. 22-23 February 2020 free guided tours at 11am, 12.30pm and 2.30pm (garden entrance fee applies). Open: 10am-5pm.

Waterperry, Oxfordshire OX33 1LA | 01844 339226 | waterperrygardens.co.uk

9 CHIPPENHAM PARK

Set around a large lake and ancient canals, spectacular displays of snowdrops and aconites followed by a succession of hellebores, scillas, cyclamen, daphnes and viburnums and a crescendo of daffodils. Tea rooms and gardens open 8 February to 22 March 10am-4pm.

Chippenham, Cambs CB7 5PT | 01638 721416 | info@chippenhamparkevents.co.uk

10 BENINGBROUGH HALL, GALLERY & GARDENS

An impressive carpet of snowdrops lies along the ha-ha walk at Beningbrough's beautifully kept gardens. 300,000 snowdrops, crocuses and daffodils create a spectacular sight in spring, the first of Andy Sturgeon's designs for this National Trust garden.

York YO30 1DD | 01904 472027 | nationaltrust.org.uk/beningbrough

11 WALLINGTON – NATIONAL TRUST

For that early sign of spring, take a tranquil walk through the Wallington estate to enjoy a carpet of snowdrops as they cover the woodland floor; a much-needed wow moment after the long winter. To keep the carpet growing, join our gardeners as they plant another 100,000 snowdrops this February.

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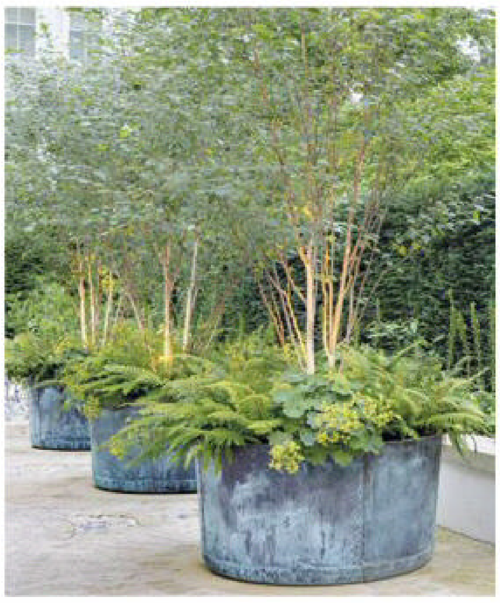

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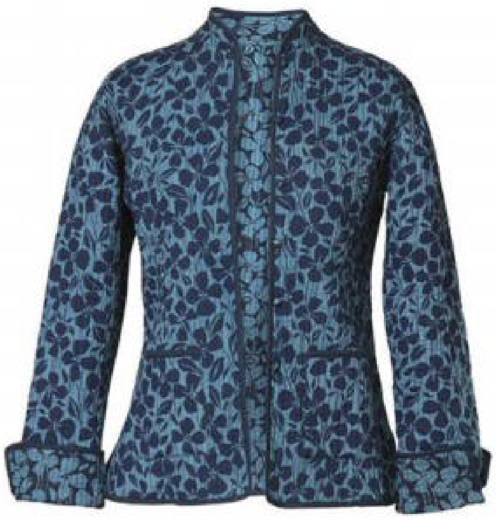

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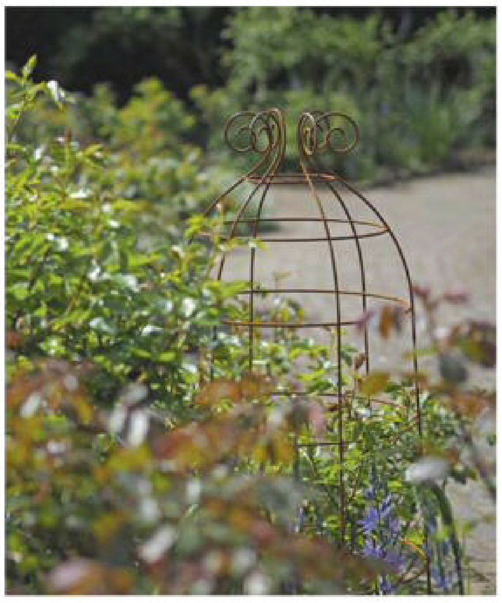

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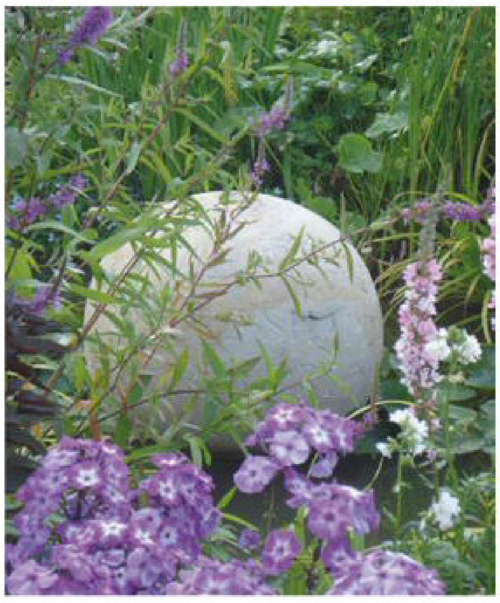
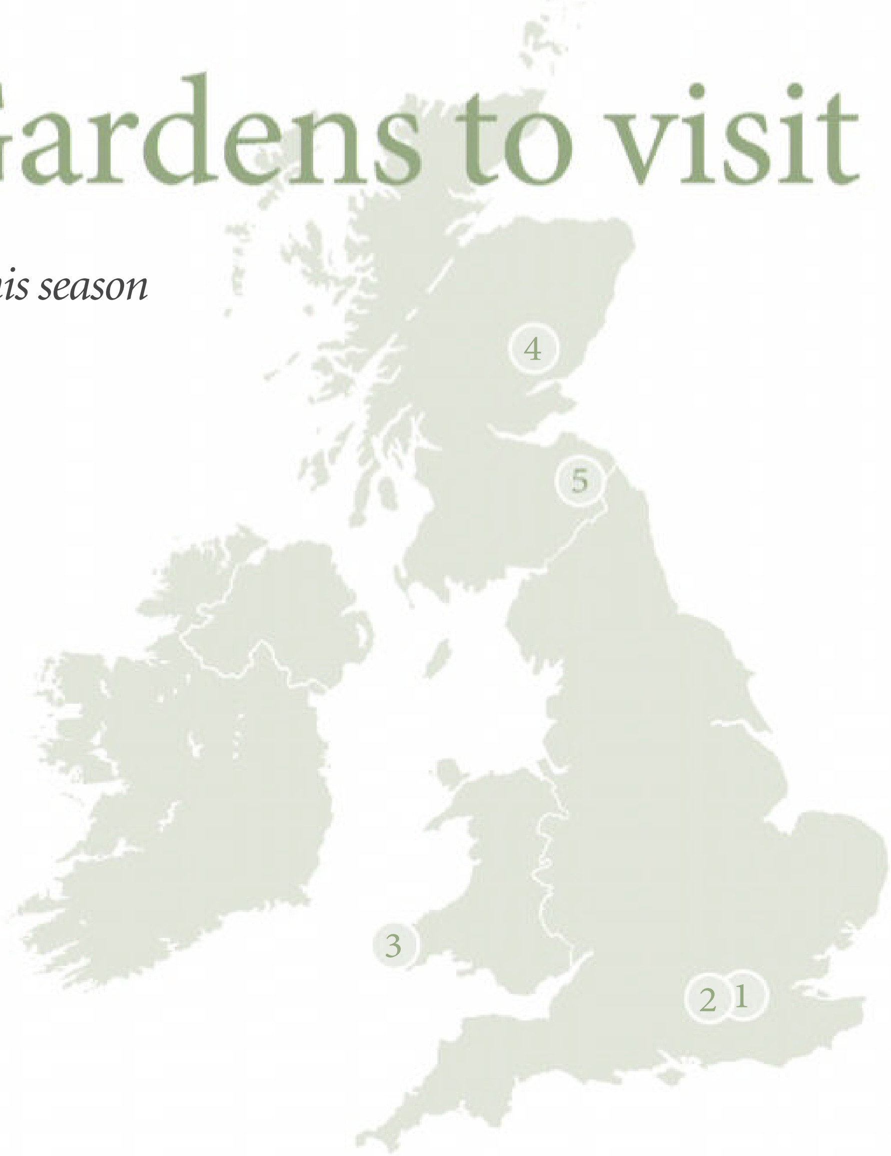


Spring Heritage Gardens to visit

Make time to visit these historic spaces with stunning grounds this season



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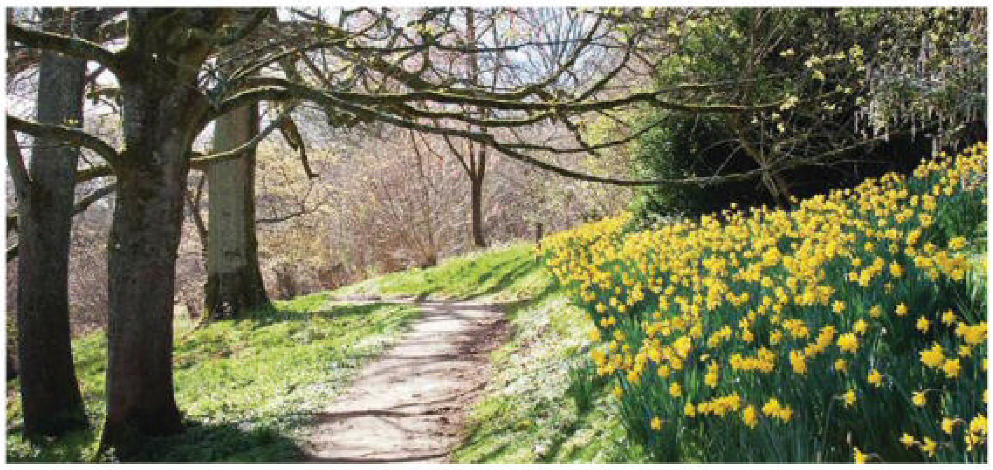

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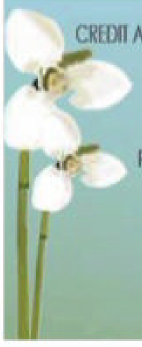

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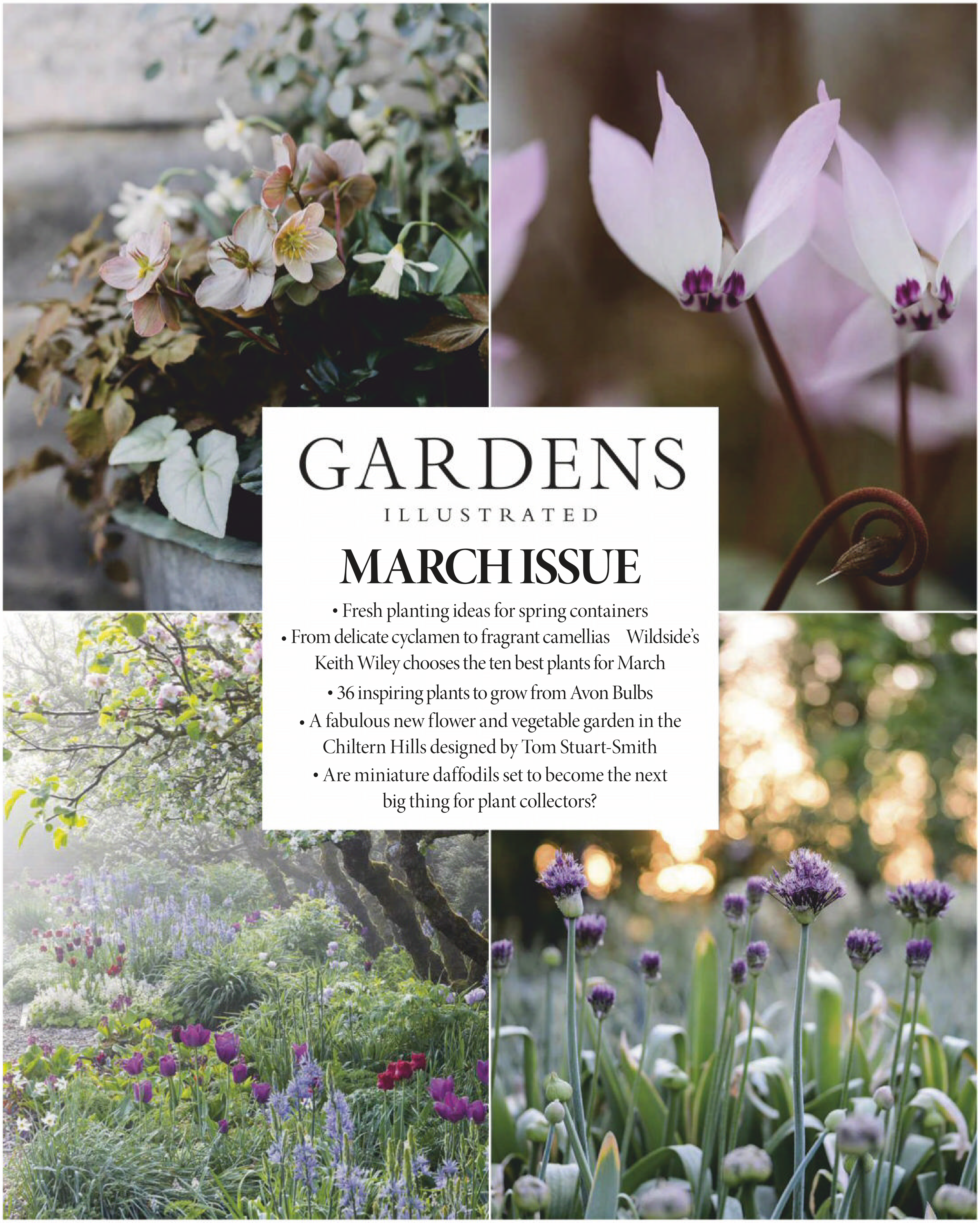

GARDENS
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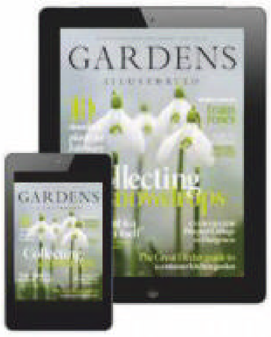

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HOUSEPLANTS

Lithops

These stone-like succulents make intriguing houseplants, just don't be tempted to water in winter

WORDS **JANE PERRONE** ILLUSTRATION **PATRICK MORGAN**

When Brian Fearn exhibited a dish containing 40 different living stones at a flower show, one visitor was so fooled that she parked her handbag on top of the plants. Brian, founder of Abbey Brook Cactus Nursery in the Peak District, wasn't worried; he has been growing *Lithops* for decades, and knows how tough they are. "You can walk on these plants and not know they're there," he explains.

The name *Lithops* comes from two Ancient Greek words: *lithos*, meaning stone, and *ops*, face. They grow in arid climes in southern Africa, fooling hungry grazing animals into thinking they are a cluster of pebbles scattered on the ground rather than a potential meal. They can live almost completely obscured by dust, until they give the game away with a brief annual flush of white or yellow daisy-like flowers.

These tough succulents have become popular houseplants, prized for their curious appearance, but growers often find their stones end up a squishy mess – too much water and too little light are usually to blame. The basic shape of *Lithops* is the same, whatever the species: one pair of succulent leaves fused into a shape that resembles a pair of buttocks. A split down the centre of the leaves conceals the growing point of the plant; from this groove emerges a new pair of leaves every year: they are so economical that all the water and nutrients in the old leaves are absorbed by the new ones, leaving behind a dry husk.

When it comes to colour and pattern, though, every species is different. Among the aforementioned dish of Abbey Brook's living stones, for instance, there are tiny stones the size of peas in palest dove grey, stippled with lilac; fat cinnamon-coloured leaves spattered with black; and jade green stones etched with veins of lime green. These markings are made up of layers of translucent cells known as leaf windows, that allow *Lithops* to regulate the amount of light they receive for photosynthesis and prevent overheating. These plants would never be found together in the wild, because each species has evolved to match perfectly the colour of the ground in which they sit – olive-green *L. olivacea* for instance loves to grow in outcrops of quartz, while *L. ruschiorum* is often found growing on feldspar outcrops in its native Namibia, perfectly mimicking the buff and pink hues of the rocks. Brian suggests beginners start with species from the higher-rainfall regions of the Eastern Cape, such as *L. fulviceps* or *L. aucampiae*, as these will tolerate more watering mishaps.

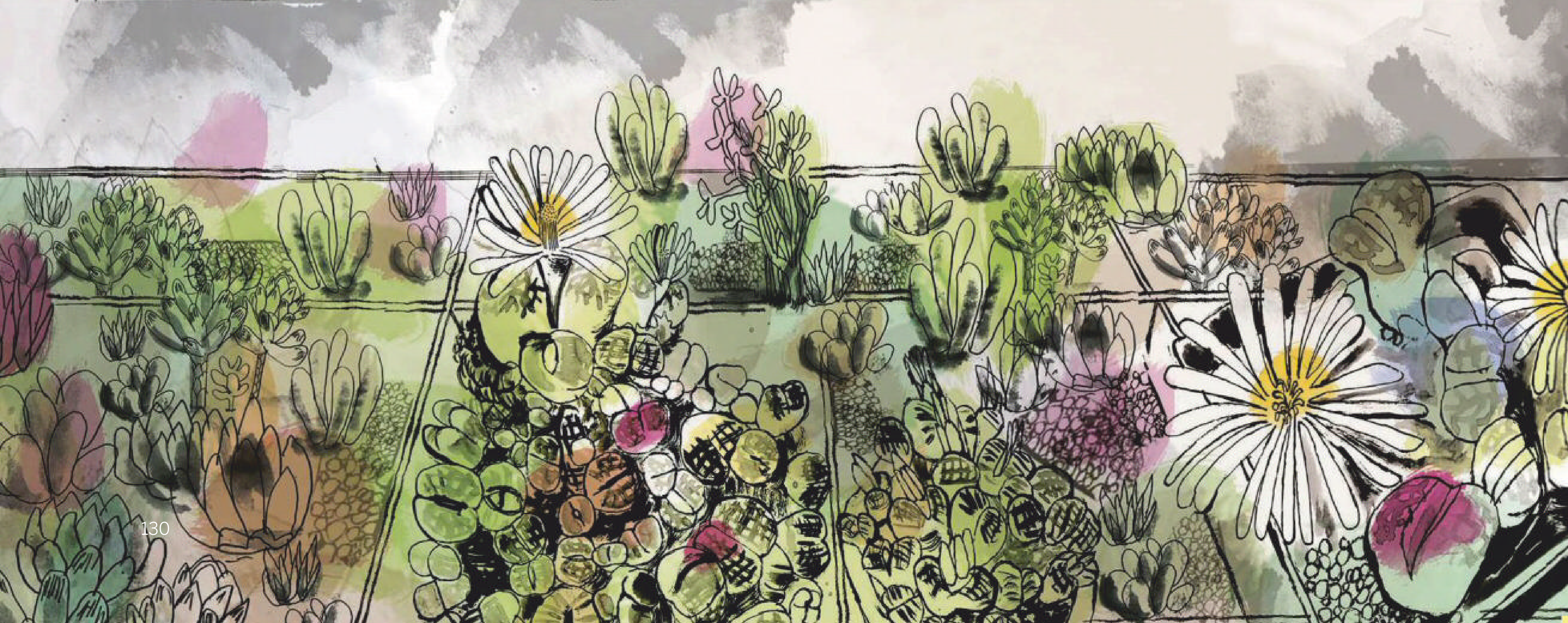
The common feature of all *Lithops* habitats is a free-draining soil, low in humus, so when choosing a potting mix, Brian uses a 50/50 ratio of horticultural sand or grit and houseplant compost, with a top dressing of grit so there is no risk of water gathering around the plant. In summer, *Lithops* will revel in as much sunshine and heat as you can throw at them; you can be surprisingly liberal with the watering can – Brian's *Lithops* get watered, from above, once a week. When growing as houseplants, the period from the end of September until April is the danger time, when growers must stop watering altogether, move plants to an unheated room with a minimum temperature of 4-7°C, and let *Lithops* slip into dormancy. The old leaves will shrivel, but the plants will burst back into life come spring.

Growing from seed

Lithops seed resembles dust, so sowing requires nimble fingers, or mix the seed with silver sand for easier handling. The best time to start is autumn or spring, and it's advisable to use a heated propagator or heat mat so that the seeds are kept at a steady 20°C as they germinate. Prepare a half-and-half mix of a good quality cactus compost and ready-dampened fine grit or sand, and press the seed on to the surface without covering – they need light to germinate. Place in a plastic bag or under a clear plastic lid, but remove once the seeds have sprouted, in anything from a couple of weeks to three months. Leave in situ until they are ready for pricking out, 12-18 months after sowing. □

Abbey Brook Cactus Nursery **abbeybrookcacti.com**

Jane Perrone is a garden writer



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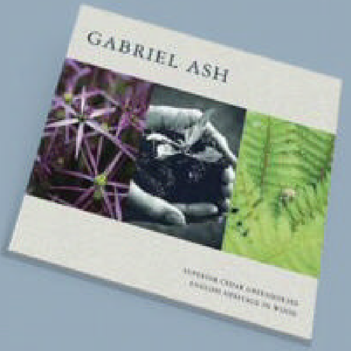
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